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FM 12-50

DEPARTMENT OF THE ARMY FIELD MANUAL

THE MARCHING BAND

DEPARTMENT OF THE ARMY • JANUARY 1957

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FIELD MANUAL No. 12-50

DEPARTMENT OF THE ARMY
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THE MARCHING BAND

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*This manual supersedes FM 12-50, 20 July 1946, and TM 20-250, 20 September 1940.

CHAPTER 1

INTRODUCTION

1. Purpose

This manual has been compiled to serve as a guide to appropriate commanders in the training and utilization of an Army band as a marching unit in connection with military ceremonies, street parades, and appropriate patriotic events.

2. Scope

The provisions of this manual set forth approved procedures pertaining to formations, movements, and general utilization of the marching band and field music units, with emphasis placed upon the function of the band in connection with the conduct of military ceremonies.

3. General

Musical organizations have served a distinctive purpose in the Army since 1775. From the fife and drum corps of Revolutionary War days to the Army band of today, these specialized units have been used as potent contributors to high troop morale and esprit de corps. The utility of these units and the esteem in which they have been held by field commanders may be easily deduced by considering their permanence, nothwithstanding several economic depressions and the passing of almost two centuries. While the Army band mission includes the performance of music for many varied activities, its primary function continues to be the promotion of morale and esprit de corps through participation in military ceremonies. Its contribution to the success of the defense effort cannot be measured in terms of monetary values alone, but consists, as well, of the courage, determination, and devotion to duty engendered in the hearts of our fighting men which enables them to achieve victories in the face of hardship, discouragement, and danger.

CHAPTER 2

THE MARCHING BAND

Section I. GENERAL

4. Uniformity

Marching band formations and movements recommended herein have evolved through years of traditional usage, are currently the most widely used by Army bands, and are considered the most practical from the standpoint of efficient application. The marching band formations and movements prescribed herein should be uniformly applied in order to attain the maximum musical and military proficiency in the marching band, to increase the spectator appeal of these units, and to alleviate the necessity of retraining band personnel upon transfer to other Army bands.

5. Utilization

The military marching band has certain capabilities and limitations which should be fully understood by commanders responsible for its utilization. Failure to attain maximum effectiveness in marching band operation may result from any one of the following malpractices:

a. Division of the Marching Band. Personnel and instrument authorizations of an Army band preclude subdivision to provide more than one effective marching unit.

b. Proper Selection of Music for Marching. Parade marches should not be too difficult, should be rhythmically and melodically strong, not too extreme in instrumental range, and of a character that sounds effective at a marching cadence. The arrangement should be of a type that will sound rich and full. Melody, countermelody, and rhythm should be well defined and properly distributed within the instrumentation. The selection and preparation of music for marching will be accomplished by the bandmaster in accordance with the above recommendations.

c. Performance on Unsuitable Terrain. Proficiency in the performance of the marching band is drastically curtailed when the unit

is required to perform while marching over terrain which offers insecure footing. Under such conditions, maximum effectiveness in band performance will be achieved if the band is allowed to remain stationary while playing. When it is required that the band march under such conditions, the percussion section alone should be responsible for furnishing the marching cadence.

d. Continuous Performance Without Relief. It is physically impracticable for a bandsman to play a wind instrument for an extended period of time without relief. Excessive embouchure (lip) fatigue may be somewhat alleviated by alternation between bandsmen within the sections; however, if it is required that continuous cadence be provided beyond the time duration of a standard march, it is recommended that an interval equal to the time required in accomplishing 64 marching steps be observed between the performance of each march. The percussion group will maintain the marching cadence during this interval.

e. Use During Certain Athletic Events. The marching band may be effectively presented at athletic events in most instances. However, the band should be used in connection with those sports events that permit intermittent band performance. At certain athletic meets, the band may impair the conduct of the event by disrupting announcements of judges, referees, and starters; the timing of athlete participants; and the attention of the spectators (e. g., track, swimming, golf, etc.).

f. Performance During Inclement Weather. The band, being equipped with precision-made instruments, cannot function out-of-doors under certain climatic conditions (e. g., rain or freezing weather, below 32°F.). Such conditions not only preclude the effective performance of the individual bandsman but will seriously impair certain instruments, thus requiring replacements and/or major repairs and overhaul. Since the TOE under which the band is organized does not provide for an instrument repairman, it is imperative that the utilization of the band under adverse climatic conditions be governed accordingly.

Section II. FORMATION

6. Interval and Distance

In playing formation, both interval and distance are 60 inches. When the band is to be in close formation, personnel will fall in facing the drum major in such position that the drum major will be 60 inches in front of the band at a point midway between the flanks. The close formation interval should be 9 inches and the distance 60 inches.

7. Instrument Placement

Differences in instrumental composition of Army bands preclude prescription of any particular pattern of instrument placement. There are, however, certain basic principles which must be followed if the band is to operate effectively as a marching musical unit. These fundamental principles pertain to marching appearance and musical performance alike, and are as follows:

a. One of the most important elements comprising the marching band is the rhythm group. This group, comprised of a bass drum, field snare drums, and cymbals, derives its importance from its function of providing the cadence to which the band and troops march, and of establishing and maintaining the tempo at which other instrumentalists in the band will perform. In view of its contribution as a unifying, stabilizing force, it is imperative that the rhythm group be placed as near to the center of the band as possible in order that its performance may be sensed equally well by all instrumentalists within the band.

b. The placement of certain instruments within the marching band is, to some degree, predetermined by their size and construction. Trombones, by virtue of their projecting slides, should be placed in the front rank. Tubas (Sousaphones), whose construction is such that their tones are projected in a forward direction and whose size constitutes a visual obstruction, should be placed in the rear rank or in the flank files of the band. Other instruments, whose construction causes their tones to be projected in a definite direction, should be placed so that their tones will be projected into, rather than away from, the band (e. g., French horn, saxophone, etc.).

c. Placement of instruments not covered by the foregoing recommendations should be left to the discretion of the bandmaster who should be guided by the following principles:

(1) Instrumental sections should not be divided.

(2) Instrumental sections with similar tonal registers and timbre should be grouped in close proximity.

(3) Proficiency in musical performance and effectiveness in unit appearance are considerations of equal importance when accomplishing placement of instruments in marching band formation.

d. To preserve a balanced appearance and provide for file and rank guides, the band should be formed so that the center and two flank files and the front and rear ranks are completely filled.

8. Position of Drum Major

The drum major acts only as a guide for the band when the band is forming or on the march. His position is in front of the band at a point midway between the flanks of the band and forward at a dis-

tance equal to one-half its width (fig. 1). When it is required that the bandmaster conduct the band, the drum major moves to the position normally occupied by the bandmaster. Upon a prearranged signal from the bandmaster, the drum major executes a face movement to the right flank of the band; marches smartly to a point in line with a position 60 inches to the right of the front rank of the band; executes a right flank movement; marches to a point in line with the front rank (fig. 1); executes an about face and assumes the position, order baton (par. 20). To return to his position in front of the band, the drum major executes the movements prescribed for the bandmaster in paragraph 9. Execution of post changing movements should be accomplished with the least practicable delay and in a precise military manner.

9. Position of Bandmaster

The bandmaster will normally occupy a position 60 inches to the right of the right flank of the first rank of the band. When the bandmaster is required to direct the band in the progress of a ceremony, he will march forward to a point two steps beyond a point in line with the drum major; execute a left flank movement; march to a point midway between the flanks of the band; halt and execute the appropriate facing (fig. 1). This movement should be executed simultaneously with the movement of the drum major (par. 8). When crowded conditions preclude the bandmaster occupying the position at the right flank of the band, he should place himself four steps to the front of the second file from the right.

Section III. MOVEMENTS

10. Alinement

Correct alinement is of fundamental importance to the proper appearance of the marching band. When forming the band, the drum major is responsible for the correct alinement of band personnel. When marching in playing formation, the center file is the guide in bands using an odd number of files, and the right center file is the guide in bands using an even number of files. On all turns, each rank dresses on the pivot until the drum major executes the baton signal, forward march, at which time the guide reverts to the center or right center file.

11. Parade Rest

Parade rest should be executed only from the position of attention. This movement and command will be executed as prescribed in FM 22–5, except that the hand not employed in carrying the instrument should be placed behind the body, resting in the small of the back, palm outward.

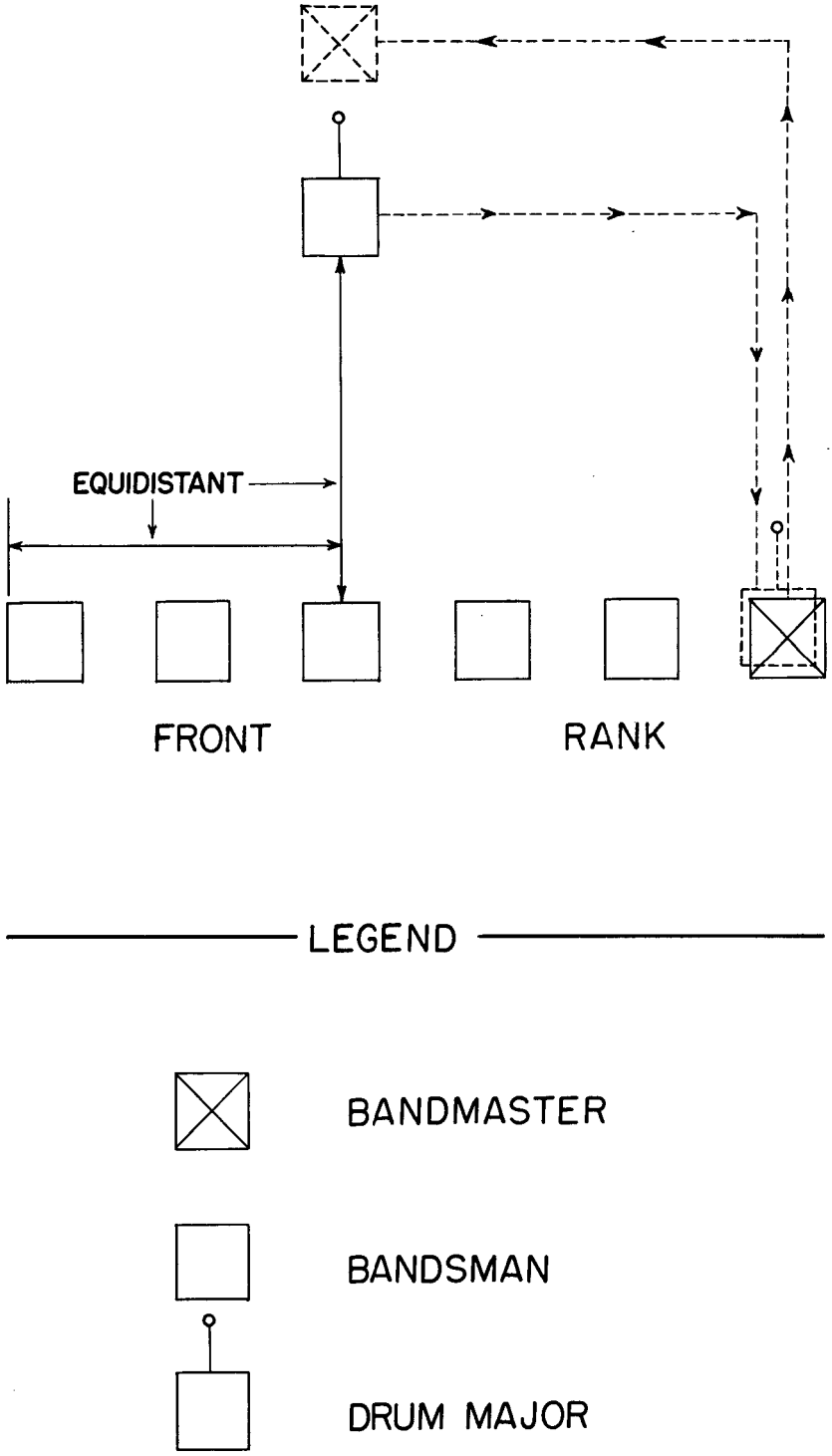


Figure 1. Bandmaster, drum major post change.

12. Facings

Left and right facings are executed as prescribed in FM 22–5. The about face should be executed by accomplishing two right face movements, each on a separate command. The about face movement as prescribed in FM 22–5 is not a practical movement for bandsmen while carrying instruments.

13. Turns

Right and left turns in playing formation while marching should be executed as follows: the pivot man of the first rank executes a right (left) flank, proceeds two steps in the new direction, and takes up the half step. The remaining members of the first rank execute two oblique movements in the direction of the turn, the first on the command of execution, and the second as each individual arrives at the correct interval and distance for assumption of the new direction of march, at which time each individual takes up the half step. Each succeeding rank of the band will execute the same movement in a like manner at the point where the first rank began the change of direction. When all ranks have faced in the new direction, the full step is resumed at the baton signal, forward march (fig. 2).

14. March to Flank and Rear

a. Movements, "by the right (left) flank" and "to the rear", are considered impracticable for the band while marching and playing, since such changes in direction will leave the band without a guide (drum major).

b. Such movements, however, may be executed at the discretion of the bandmaster when it is considered that they will lend color and military precision to certain special functions or displays at athletic events. Baton signals for these movements will be prescribed by the bandmaster.

15. Countermarch

a. Reversible. The execution of the reversible countermarch by the marching band is accomplished as follows: on the command of execution, the entire band takes up the half step and the front rank executes two consecutive right flank movements (fig. 3 ①) ; each succeeding rank duplicates this movement upon arrival at the point of turn of the first rank. When all ranks have assumed the new direction of march, the band will resume the full step at the baton signal, forward march.

b. Nonreversible. The nonreversible countermarch permits the band to reverse its direction of march without altering its instrumental pattern. This movement is executed as follows: at the command of

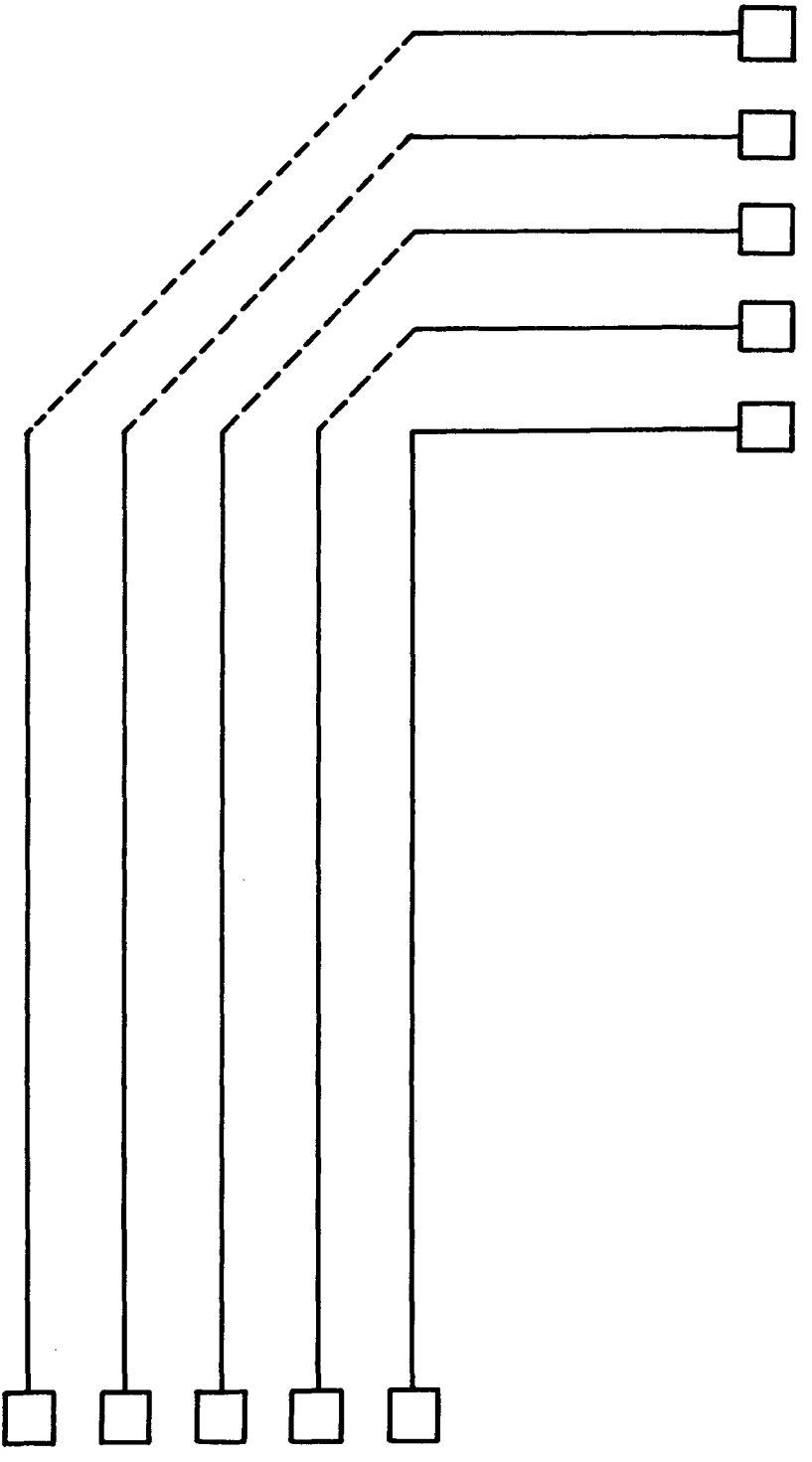
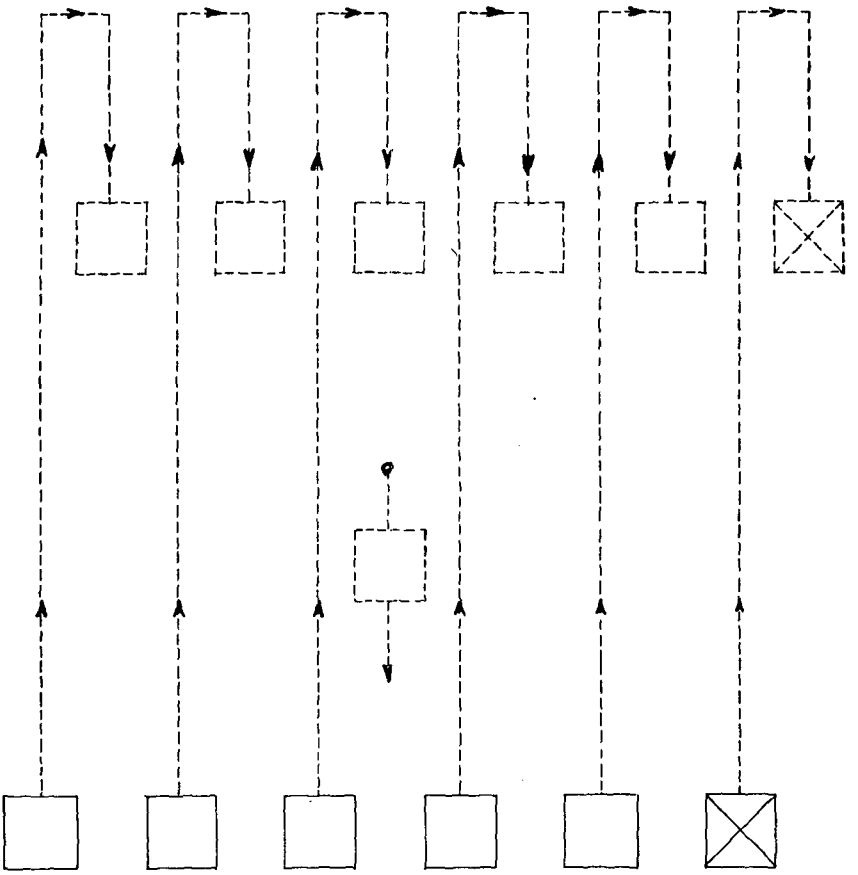


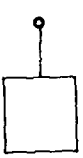
Figure 2. Right (left) turn.



LEGEND

BANDSMAN

BANDMASTER

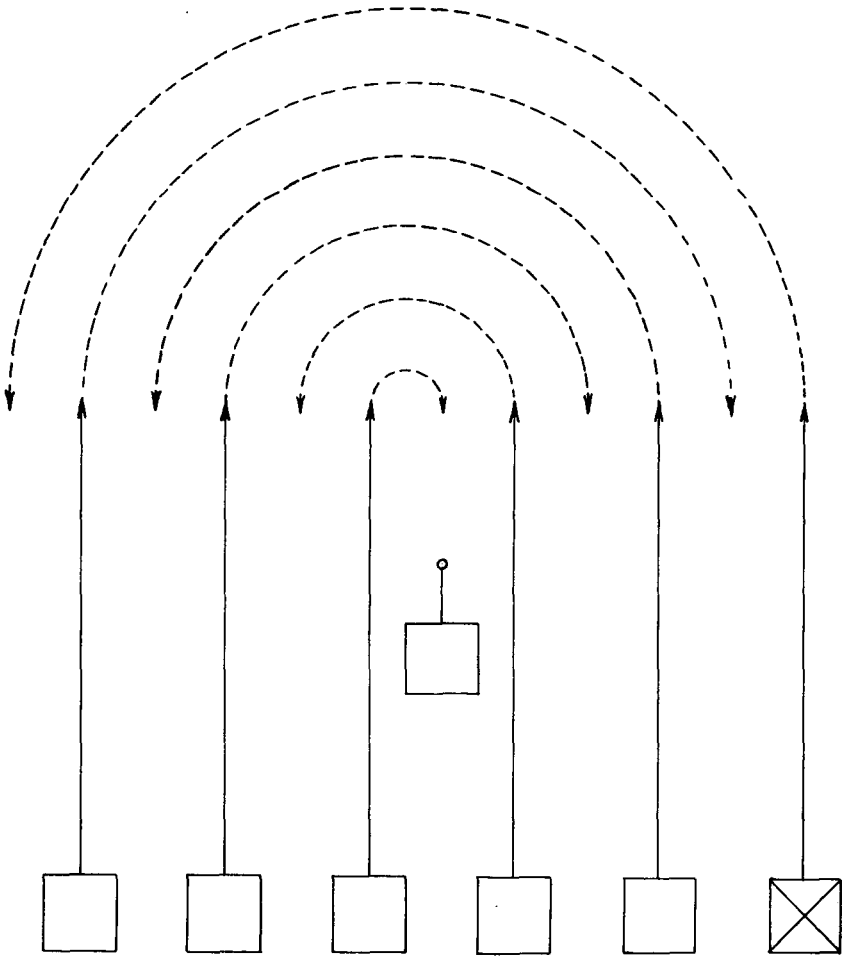


DRUM MAJOR

① Reversible countermarch

Figure 3.

execution, the center file takes up the half step and makes a 180-degree turn to the right; files to the right of the center maintain the full step and execute a circular turn to the left so as to pass to the right of the corresponding files to the left of center which execute a circular turn to the right (fig. 3 ②). The full step is maintained until each bandsman has come on line with his respective guide man, at which time he will take up the half step. When all ranks have assumed the new direction of march, the band will resume the full step at the baton signal, forward march. In bands formed with an even number of files, all ranks to the left of center turn to the right; all ranks to the right of center turn to the left.



② Nonreversible countermarch

Figure 3—Continued.

16. Decrease and Increase Front

Limitation of space may necessitate a reduction in the width of the band. Since such a movement would effect a change in the placement of instruments, it is not normally recommended for use while the band is marching and playing. It is practical for use, however, while the band is marching and not playing. This movement may be executed by both oral commands (*a* and *b* below), and by baton signals (pars. 43, 44, and 45).

a. Decrease Front, Even Number of Files at the Halt. At the oral preparatory command, *Decrease Front To The Right (Left):*

(1) Guide file and all files to the right (left) of it stand fast.

(2) Files to the left (right) of guide file execute right (left) face.

(3) At the oral command of execution, MARCH, files to the left (right) of the guide file move in a right (left) oblique direction to the rear of the corresponding file in the right (left) half of their respective rank, halt, face front, dress and cover (fig. 4 ①).

b. Increase Front, Even Number of Files at the Halt (Band Formation). At the oral preparatory command, *Band Formation:*

(1) Guide file and all files to the right (left) of it stand fast.

(2) Files originally to the left (right) of the guide file execute a left (right) face.

(3) At the oral command of execution, MARCH, files originally to the left (right) of the guide file move in a right (left) oblique direction to their original positions, halt, face front, dress and cover.

c. Decrease Front, Even Number of Files Marching. At the preparatory baton signal (pars. 43 and 44)—

(1) The entire band maintains the full step.

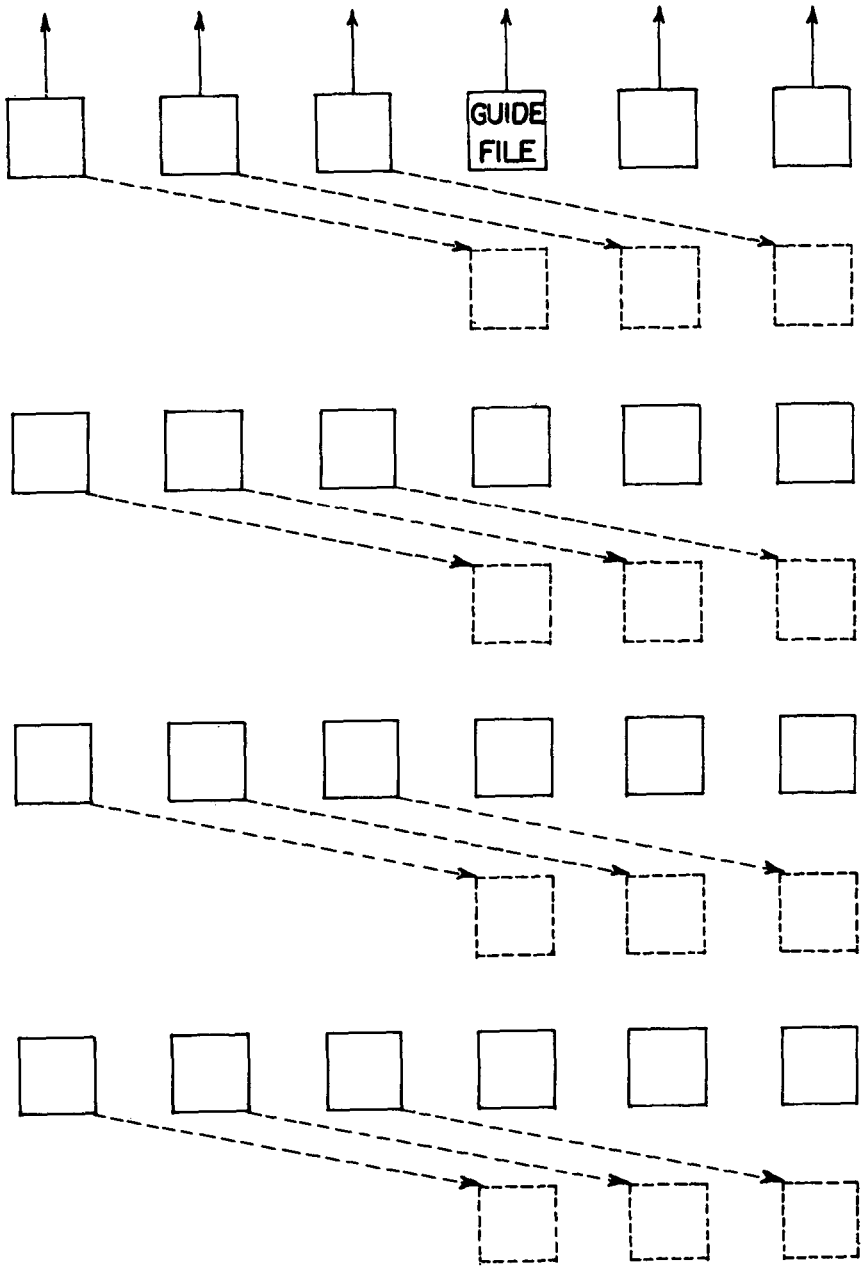
(2) At the baton signal of execution (par. 43 or 44), the guide file and all files to the right (left) of it take up the half step. Files to the left (right) of the guide file, at the full step, oblique to the right (left) as the left (right) foot strikes the ground, move to the rear of their corresponding file in the right (left) half of their respective ranks, oblique to the front, take up the half step, dress and cover. When the distance is adjusted to the required 60 inches, the drum major executes the baton signal, forward march.

d. Increase Front, Even Number of Files Marching (Band Formation). At the preparatory baton signal (par. 45):

(1) The entire band maintains the full step.

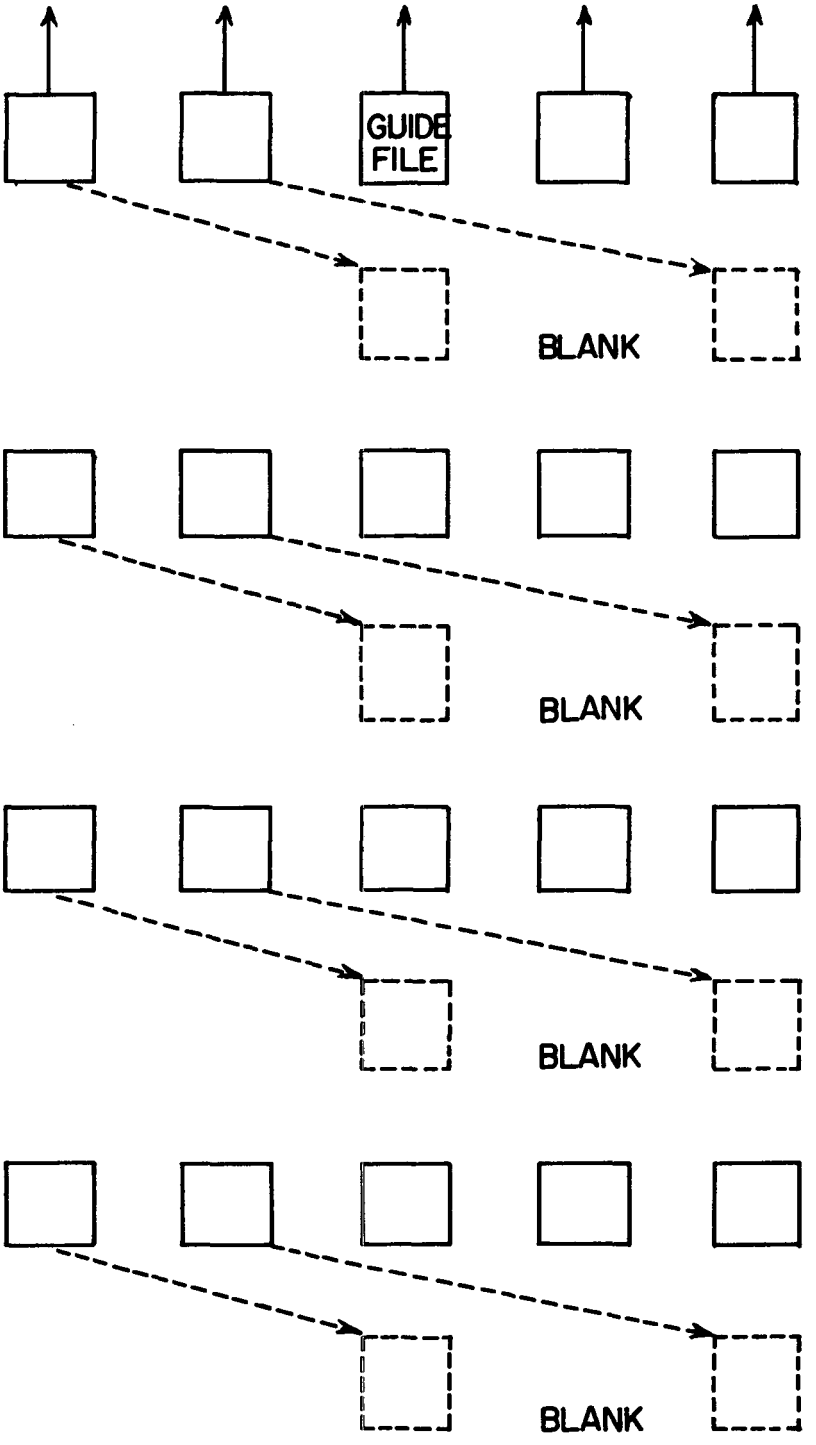
(2) At the baton signal of execution (par. 45), the guide file and all files to the right (left) of it take up the half step.

All files originally to the left (right) of the guide file oblique to the left (right) at the full step, assume their original position, oblique to the front, take up the half step, dress and cover. When the distance is adjusted to the required



① Decrease front (even number of files)

Figure 4.



③ Decrease front (odd number of files)

Figure 4—Continued.

60 inches, the drum major executes the baton signal, forward march.

e. Odd Number of Files. Bands with odd number of files will decrease and increase front in the manner prescribed in *a*, *b*, *c*, and *d* above. Since the files which move obliquely will be one less than those which remain stationary or at the half step, the blank file will be that one to the immediate right (left) of the guide file (fig. 4 ②).

17. Close Formation While Marching

a. To accomplish a reduction in the width of the band while marching and playing, all files execute an oblique to the center or toward the flank files. This movement is executed at the half step as follows:

(1) *To the center.* At the baton signal of execution (fig. 24 ②), which is given when the right foot strikes the ground, all files to the left of center execute a right oblique (FM 22–5). At the baton signal of execution, all files to the right of center continue two steps and execute a left oblique. Each file simultaneously executes a facing to the front as it attains its appropriate interval.

(2) *To the right.* At the baton signal of execution (fig. 25 ②), all files except the right flank file oblique to the right.

(3) *To the left.* At the baton signal of execution (fig. 26 ②), all files except the left flank file oblique to the left.

b. To return to playing formation, the reverse of the movements described in *a* (1), (2), and (3) above will be executed at the baton signal of execution prescribed in paragraphs 46*b*, 47*b*, and 48*b*.

18. Changing Music

During the progress of a formation or ceremony, music should be changed simultaneously by all bandsmen as directed by the bandmaster or the drum major. All movement within the band should be held to a minimum when other troop elements are at the position of attention.

Section IV. MANUAL OF THE BATON

19. The Baton

The drum major's baton is used to convey commands (signals) to the marching band while in formation. Its component parts are the ball, staff, ferrule, cord and tassels. The drill used for training the drum major in the execution of baton signals is know as the manual of the baton. The following paragraphs prescribe the various phases of this manual.

20. Order Baton

The position assumed by the drum major while the band is at the halt is known as order baton (fig. 5). This position is executed in one count as follows:

a. The right hand grasps the staff near the ball so that the back of the hand is to the front. The ferrule is placed on a line with, and touching the toe of, the right shoe. The right arm is extended diagonally down and to the side of the body at an angle approximating 45 degrees.

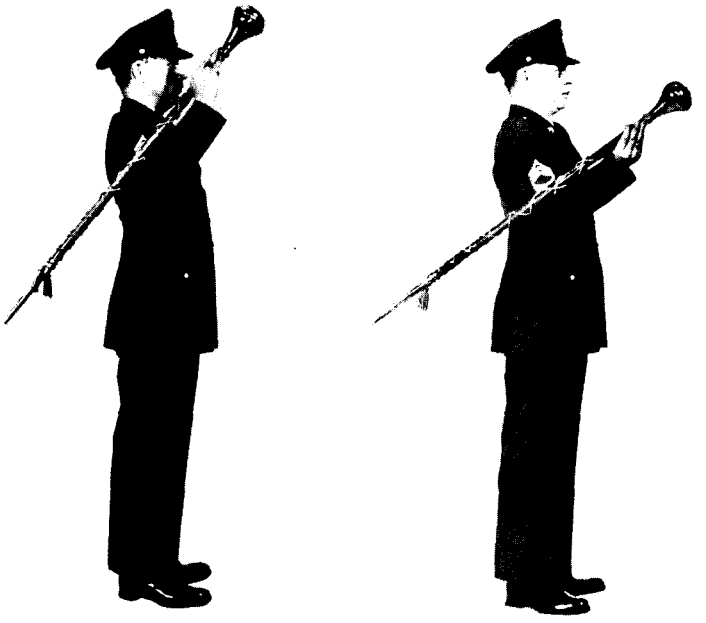
b. The left hand is placed on the left hip at the waist line, fingers extended and joined to the front, thumb to the rear, wrist straight, with the elbow on a line with the body.

Figure 5. Order baton.

21. Baton Twirl

The baton twirl is a forward circular motion of the baton designed to attract the attention of the bandsmen in order that they may be prepared for the baton signal to follow. When practicable, the twirl should precede all preparatory signals.

a. Starting Position. To assume the starting position of the twirl, the drum major swings the ferrule in an arc upward and back so that the staff rests on the arm midway between the shoulder and the elbow, ferrule downward and to the rear, ball upward and to the front. The forearm is held in a vertical position (fig. 6 ①).



① Starting position of the twirl ② The twirl

Figure 6.

b. The Twirl. To execute the twirl, the drum major holds the baton firmly in the crutch of the hand between the first finger and thumb, fingers supporting the staff loosely. By moving the wrist downward and inward, the staff will traverse a circle to the outside of the right arm; the ball will traverse a circle between the right hand and the body. The elbow is held loosely to the side of the body in a vertical line with the shoulder, the forearm forward and to the right, sufficiently raised to cause the ferrule to clear the ground. Twirls should be executed rhythmically in two counts (fig. 6 ②).

22. Carry Baton

The position in which the baton is held by the drum major when marching and not marking cadence is known as carry baton. This position is executed as follows:

a. The staff is held near the ball end with the right hand, staff under the armpit, ball front at head level, with the right arm securing the staff to the side (fig. 7 ①).

b. The position of the left arm is the same as prescribed in paragraph 20*b*.

c. When it is necessary for the drum major to execute a series of signals in rapid succession, or when the band is participating in par-

ticularly long marches, an alternate carry position may be used interchangeably with the prescribed carry baton. In this alternate position, the baton is grasped as in *a* above, but is held with the ball alongside the right leg, ferrule up, staff resting against the front of the right arm (fig. 7 ②).

① Carry baton ② Alternate carry baton

Figure 7.

23. Port Baton

To assume the port baton position, bring the wrist and arm 6 inches in front of the chest, holding the baton diagonally across the body with the ferrule up and to the right (fig. 8).

24. Cadence Baton

To establish the proper cadence of a march while the band is marching and playing, or to correct discrepancies in tempo, the drum major may execute a movement known as cadence baton. This movement, initiated from port baton, is executed in two counts as follows:

a. From port baton, the baton is raised diagonally upward and to the right of center (fig. 9).

b. Cadence baton is executed by returning the baton to port baton (fig. 8) on the first beat and to the position as described in *a* above on the second beat.

25. Baton Salute

The baton salute is executed in two counts as follows:

a. From order baton:

(1) Raise the right arm upward and forward, fully extended, to a horizontal position (fig. 10 ①).

Figure 8. Port baton.

Figure 9. Cadence baton.

(2) By bending the right arm at the elbow, carry the baton horizontally to the left so that the back of the hand is touching the left shoulder, arm remaining horizontal (fig. 10 ②). Return to the position, order baton, through the reverse of these movements.

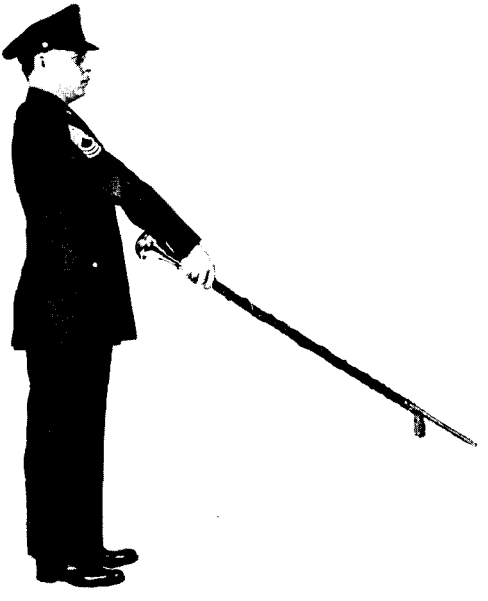
b. From carry baton and cadence baton:

(1) Bring the baton from the carry or cadence position to the starting position of the twirl.

(2) Execute the twirl and, at the completion of the twirl, extend the arm and baton outward and downward to a 45-degree angle (fig. 10 ③), execute the movement as prescribed in *a* (2) above and return to the respective baton position, omitting the twirl.

① Baton salute from the order

② Baton salute from the order



③ Baton salute from the twirl

Figure 10.

26. Inspection Baton

The position assumed by the drum major when presenting the baton for inspection is known as inspection baton. This position is assumed from the position of order baton by extending the right arm fully, swinging the ferrule to the left and upward until it reaches a horizontal position, chest high, grasping the staff near the ferrule with the left hand, palm up (fig. 11). Return to the position, order baton, by the most direct movement.

Figure 11. Inspection baton.

Section V. BATON SIGNALS

27. Purpose

Verbal commands to the marching band are not practicable when the band is playing. For this reason, certain signals have been devised for the purpose of transmitting commands to the band through the use of the drum major's baton. Commands so delivered are known as baton signals.

28. Signal Classification

Baton signals are classified as preparatory signals and signals of execution.

29. Whistle Signals

Blasts from a whistle, delivered simultaneously with baton signals, may be used to invite the attention of bandsmen to signals from the baton. The preparatory signal is accompanied by a sustained blast from the whistle and the signal of execution by a blast of short duration. The use of the whistle in conjunction with baton signals should be discontinued when the marching proficiency of the band so justifies.

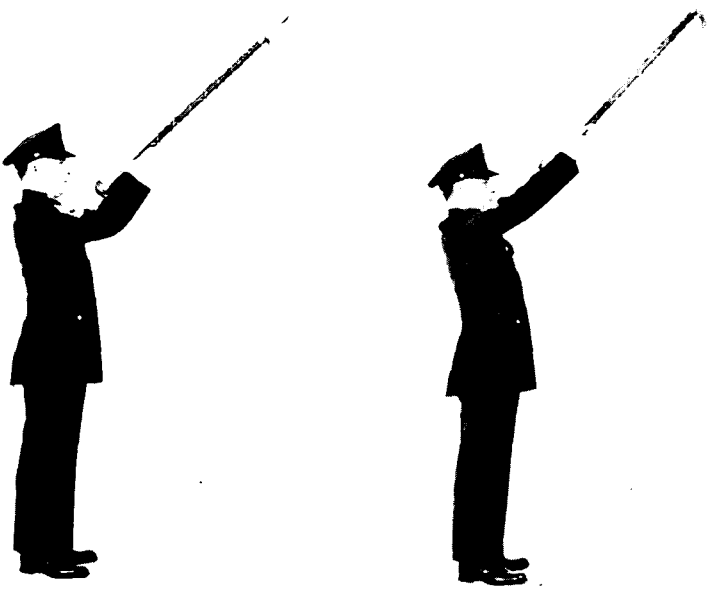
30. Execution of Signals

The baton signal is the visible counterpart of the oral command and, as such, should be executed in rhythm, with precision and decisiveness. The time interval between the preparatory signal and the signal of execution will be as prescribed for oral commands in FM 22–5. As with oral commands, the quality of response is directly dependent on the manner in which the baton signal is executed. The drum major will execute all baton signals while facing front unless otherwise indicated.

31. Forward March

The baton signal for forward march is executed as follows:

a. Preparatory Signal. The baton, grasped at the ball end by the right hand, is extended smartly forward and upward at a 45-degree angle from the horizontal (fig. 12 ①).



① Forward march, preparatory signal ② Forward march, signal of execution

Figure 12.

b. Signal of Execution. The baton is withdrawn and lowered until the ball is at head level (fig. 12 ②) and then thrust back to the position outlined in *a* above (fig. 12 ①).

Figure 13. Prepare to play.

Figure 14. Down beat.

32. Prepare to Play

The baton signal for prepare to play is executed as follows:

a. Preparatory Signal. The baton is brought to port baton (fig. 8), signaling the position, ready instruments.

b. Signal of Execution. The baton is fully extended overhead and to the right at a 45° angle from the horizontal (fig. 13), signaling the position, prepare to play.

33. Down Beat

The baton signal for the down beat is executed as follows:

a. The baton is fully extended upward and slightly to the right of center, as shown in figure 13.

b. The down beat is executed from the position described in *a* above by moving the baton in a small arc to the left and upward (fig. 14), followed in cadence by a decisive return of the baton to the port position (fig. 8).

34. Cut Off

a. The baton signal, cut off, is a signal, to cause the band to cease playing and is executed as follows:

(1) *Preparatory signal.* The baton grasped at the ball end with the right hand, is fully extended to a position overhead, slightly to the right of center (fig. 15①).

(2) *Signal of execution.* At the count of "one", the baton is carried to the left (fig. 15 ②); at the count of "two", it is returned to the right (fig. 15 ③); and at the count of "three", it is lowered to the position, port baton (fig. 8).

b. The baton movements prescribed in *a* (1) and (2) above are executed in cadence and provide that the band will cease playing on the third count. When practicable, the cut off should be executed at the completion of a phrase.

① Cut off, preparatory signal

Figure 15.

35. Drum Major Reverse

When it is required that the drum major reverse his direction of march for the purpose of executing baton signals, this movement will be executed as follows:

a. The drum major starts to pivot to the left as the right foot strikes the ground and completes the reverse in cadence on the left foot. The

② Cut off, signal of execution !

② Cut off, signal of execution—Continued.

Figure 15—Continued.

drum major continues to march backward until the movement of the band is completed.

b. Upon completion of the movement of the band, the drum major resumes the forward march by pivoting to the right as the right foot strikes the ground and completes the reverse on the left foot.

36. The Halt

The baton signal for the halt is executed, after the drum major executes the drum major reverse, as follows:

a. Preparatory Signal. The baton ferrule is lowered to the left, grasped by the left hand, thumb under the staff and to the front, shoulder high, and with both hands the baton is thrust horizontally upward, arms fully extended (fig. 16 ①).

b. Signal of Execution. The baton, in the position described in *a* above, is given a slight flip forward with the wrists and returned smartly to a waist high position (fig. 16 ②).

① The halt, preparatory signal

Figure 16.

37. Mark Time

a. The baton signal for marking time is executed, after the drum major executes the drum major reverse, as follows:

(1) *Preparatory signal.* The drum major executes the signal prescribed in paragraph 31 (fig. 12 ①).

(2) *Signal of execution.* The right arm is extended horizontally to the right, baton in a vertical position, ferrule end up (fig. 17).

b. To resume the full step, the drum major executes the drum major reverse and gives the baton signal, forward march.

② The halt, signal of execution

Figure 16—Continued.

38. Half Step

The baton signal for the half step is executed, after the drum major executes the drum major reverse, as follows:

a. Preparatory Signal. The baton, grasped at the ball end with the right hand, is extended upward in a vertical position while the ferrule end traverses an arc to the left until the baton has reached a horizontal position overhead. Simultaneously, the left hand, fingers extended and joined, is raised vertically, palm to the right, with the edge of the palm bisecting the baton at approximately the center of the staff (fig. 18).

b. Signal of Execution. The baton is brought to the position of port baton while the left hand simultaneously drops to the left hip (fig. 8).

Figure 17. Mark time, signal of execution.

Figure 18. Half step, preparatory signal.

39. Countermarch

a. The baton signal for the countermarch is executed as follows:

(1) *Preparatory signal.* The baton is extended at arm's length upward and to the front, ferrule pointing toward the rear (fig. 19). If the band has an odd number of files, the drum major executes one right step and marks time. If the band has an even number of files, the drum major marks time only.

(2) *Signal of execution.* The drum major sounds a whistle signal and comes to the alternate carry (fig. 7 ②), when the front rank has bypassed him two steps, and marches backwards at the half step.

Figure 19. Countermarch, preparatory signal.

b. When the entire band has reversed its direction of march, the drum major executes the drum major reverse and gives the baton signal, forward march, from the half step.

40. Left Turn

a. The baton signal for the left turn is executed as follows:

(1) *Preparatory signal.* The baton and right arm are extended upward in a vertical position while the ferrule end traverses an arc to the left until the baton has reached a horizontal position overhead (fig. 20 ①).

(2) *Signal of execution.* The baton is moved slightly to the right, after which it is thrust forcefully to the left (fig. 20 ②).

b. After the signal of execution is given, the drum major executes a left flank movement, proceeds to his normal distance from the front rank, executes a drum major reverse, and at the half step adjusts the dress and alinement of the band.

c. When the entire band has completed the change of direction, the drum major again executes the drum major reverse and gives the baton signal, forward march.

① Left turn, preparatory signal

Figure 20.

41. Right Turn

a. The baton signal for the right turn is executed as follows:

(1) *Preparatory signal.* The baton and right arm are extended upward in a vertical position while the ferrule end traverses an arc to the right until the baton has reached a horizontal position overhead (fig. 21 ①).

(2) *Signal of execution.* The baton is moved slightly to the left, after which it is thrust forcefully to the right (fig. 21 ②).

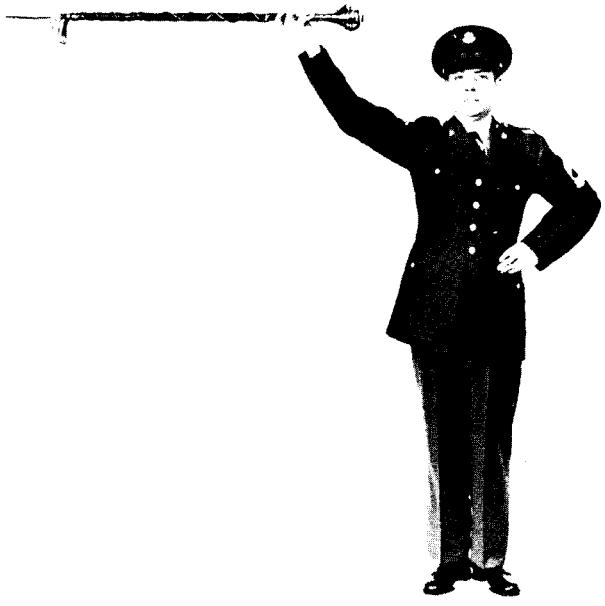
b. After the signal of execution is given, the drum major executes a right flank movement, proceeds to his normal distance from the

② Left turn, signal of execution

Figure 20—Continued.

① Right turn, preparatory signal

Figure 21.



② Right turn, signal of execution

Figure 21—Continued.

front rank, performs a drum major reverse, and at the half step adjusts the dress and alinement of the band.

c. When the entire band has completed the change of direction, the drum major again executes the drum major reverse and gives the baton signal, forward march.

42. Half Left/Right Turns

The baton signals for half left/right turns are as prescribed in paragraphs 40 and 41, except that the baton is held at a shoulder high position and the signal of execution is executed with the baton pointed and thrust in the appropriate direction of the half turn (figs. 20 ① and ②).

43. Decrease Front to the Left

The baton signal for decrease front to the left is executed as follows:

a. Preparatory Signal. The baton ferrule is lowered to the left, grasped in the left hand, thumb under the staff and to the front, and with both hands the baton is thrust horizontally upward, arms fully extended, from which position the ferrule end of the baton is lowered to a 45° angle while the ball end remains stationary (fig. 23 ①).

b. Signal of Execution. From the position of *a* above, the baton is thrust to the left and downward (fig. 23 ②).

① Half left turn

② Half right turn

Figure 22.

① Decrease front to the left, preparatory signal

② Decrease front to the left, signal of execution

③ Decrease front to the right, preparatory signal

④ Decrease front to the right, signal of execution

Figure 23.

44. Decrease Front to the Right

The baton signal for decrease front to the right is executed as follows:

a. Preparatory Signal. Execute the movement described in paragraph 43*a* except that from the extended horizontal position the ball end of the baton is lowered to a 45° angle while the ferrule end remains stationary (fig 23 ③).

b. Signal of Execution. From the position of *a* above, the baton is thrust to the right and downward (fig. 23 ④).

45. Increase Front to the Left/Right (Band Formation)

The baton signal for increase front to the left/right is executed as follows:

a. Preparatory Signal.

(1) *To the left.* Execute the movement described in paragraph 43*a* (fig. 23 ①).

(2) *To the right.* Execute the movement described in paragraph 44*a* (fig 23 ③).

b. Signal of Execution.

(1) *To the left.* Execute the movement described in paragraph 43*b* (fig 23 ②).

(2) *To the right.* Execute the movement described in paragraph 44*b* (fig. 23 ④).

46. Close Formation to the Center

a. The baton signal for close formation to the center is executed as follows:

(1) *Preparatory signal.* The baton, grasped at the ball end with the right hand, is extended upward and to the right at a 45° angle. Simultaneously, the left arm is extended at the same angle to the left (fig. 24 ①).

(2) *Signal of execution.* The baton and the left arm are simultaneously brought to an overhead vertical position, arms fully extended (fig. 24 ②).

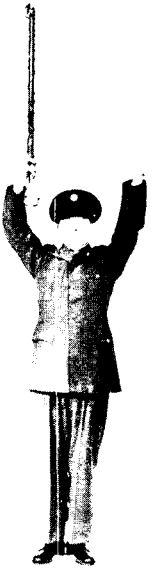
b. The baton signal for returning the band to its normal front is executed by reversing the order of movements described in *a* (1) and (2) above (figs. 24 ② and 24 ①).

47. Close Formation to the Right

a. The baton signal for close formation to the right is executed as follows:

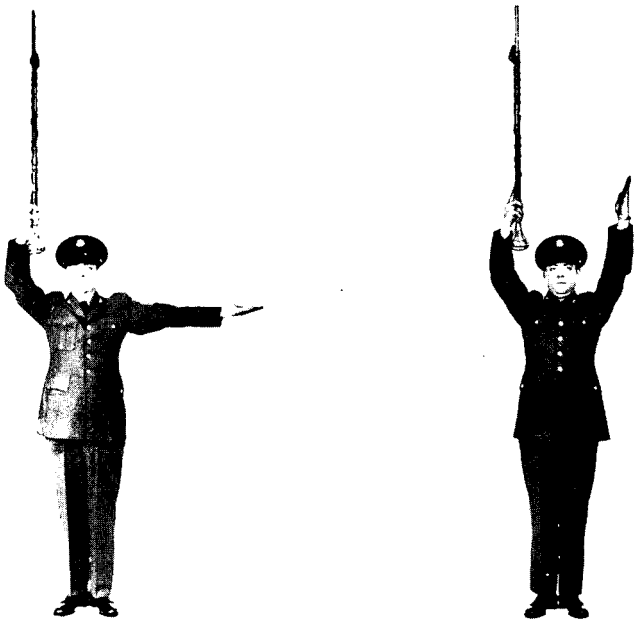
(1) *Preparatory signal.* The baton, grasped at the ball end with the right hand, is moved upward, right arm fully extended in a vertical position. The left arm is simulta-

① Close formation to the center, preparatory signal



② Close formation to the center, signal of execution

Figure 24.



① Close formation to the right, preparatory signal

② Close formation to the right, signal of execution

Figure 25.

neously extended outward to the left in a horizontal position, palm upward (fig. 25 ①).

(2) *Signal of execution.* The left arm is brought to a vertical position, parallel with the right arm and the baton (fig. 25 ②).

b. The baton signal for returning the band to its normal front is executed by reversing the order of movements described in *a* (1) and (2) above (figs. 25 ② and 25 ①).

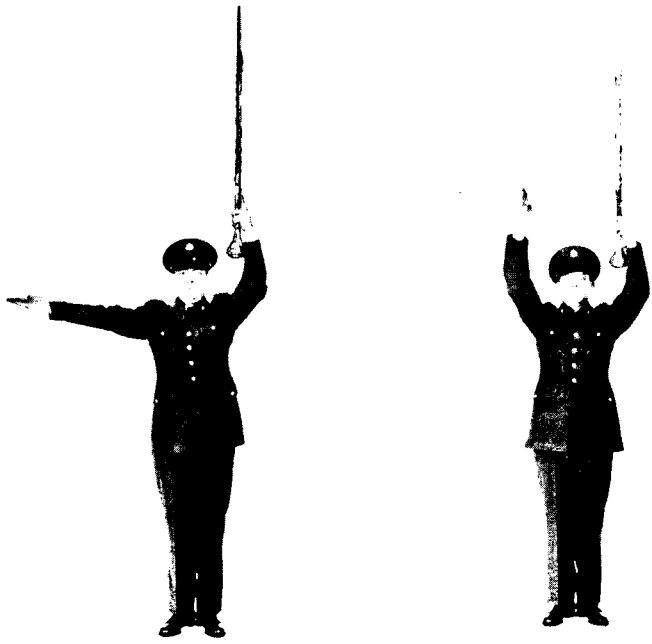
48. Close Formation to the Left

a. The baton signal for close formation to the left is executed as follows:

(1) *Preparatory signal.* The baton, grasped at the ball end with the left hand, is moved upward, left arm fully extended in a vertical position. Simultaneously, the right arm is extended outward in a horizontal position, palm upward (fig. 26 ①).

(2) *Signal of execution.* The right hand is brought to a vertical position, parallel with the left arm and the baton (fig. 26 ②).

b. The baton signal for returning the band to its normal front is executed by reversing the order of movements described in *a* (1) and (2) above (figs. 26 ② and 26 ①).



① Close formation to the left, preparatory signal

② Close formation to the left, signal of execution

Figure 26.

49. Roll Off

The baton signal for the roll off (fig. 27) is executed as follows:

a. The baton, ball end grasped in the right hand, is held in a vertical position, ball downward, 6 inches from the waist, in line with the center of the body (fig. 28 ①). The baton is transferred to the left hand at the ball end while the right hand, inverted, moves up to grasp the ferrule end. The baton is then traversed in a 180° arc so that the ball end is upward (fig. 28 ②). The baton is then extended with the

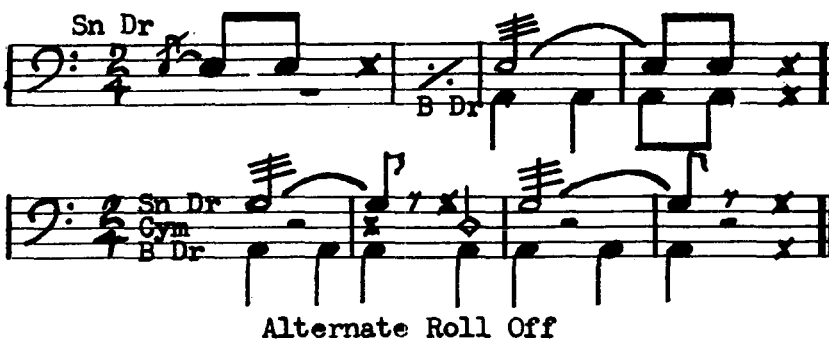
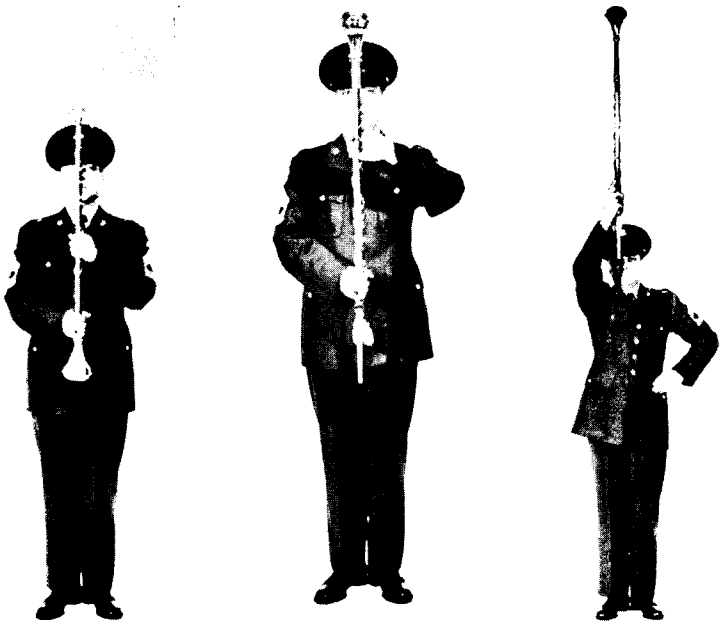


Figure 27. Roll off music.



① Roll off baton signal ② Roll off baton signal ③ Roll off baton signal

Figure 28.

right hand, upward in a vertical position, ball up, while the left hand returns to the hip (fig. 28 ③).

b. The roll off (fig. 27) is then performed by the percussion section of the band on the first accented beat following the completion of the street beat being played.

c. On the first beat of the roll off, the drum major executes the baton preparatory signal of prepare to play (par. 32*a*).

d. On the fifth beat of the roll off, the drum major executes the baton signal of execution of prepare to play (par. 32*b*).

50. Sound Off

The baton signal for sound off is executed as follows:

a. The drum major faces the band and verbally commands SOUND OFF, executes prepare to play (par. 32), and executes the down beat (par. 33), at which time the band will commence to play the sound off (fig. 29).

b. Cadence baton is then executed by the drum major for four counts (two measures). On the fifth count, the drum major executes port baton and faces about; on the seventh count, he executes prepare to play; and, on the next accented beat, he executes the down beat. The drum major and the band step off playing on the first accented beat of the march.

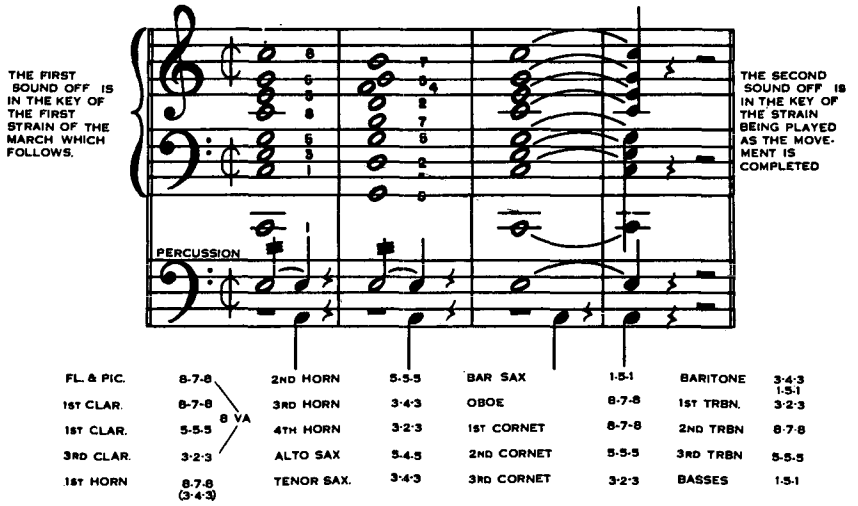


Figure 29. Sound off music.

c. When the band has halted in its original position after having trooped the line, the drum major, facing the band, executes the baton signal, cut off (par. 34), accomplishes cadence baton through four counts of the repeated sound off, and again executes the three count cut off.

51. Sound Off (in Place)

The baton signal for sound off in place is executed as described in paragraph 50, except as follows:

a. The drum major remains facing the band during the entire rendition of the sound off and the subsequent march.

b. The drum major performs cadence baton through one strain of the march, executes the baton signal, cut off, and on the next accented beat causes the band to play the sound off again.

52. Rim Cadence

The baton signal for rim cadence is executed as follows:

a. The baton, ball end grasped in the right hand, is held in a vertical position, ball downward, 6 inches from the waist, in line with the center of the body (fig. 28 ①). The baton is transferred to the left hand at the ball end while the right hand, inverted, moves up to grasp the ferrule end. The left hand releases its grasp while the right arm is extended horizontally to the right, shoulder high, with the baton, ball up, in a vertical position (fig. 30).

b. There is no necessity for a signal of execution, since the drummers will automatically play on the rim at the completion of the street beat being played.

Figure 30. Rim cadence.

c. The signal for the drummers to resume playing on the head is the same as that described in *a* above.

53. Dress and Alinement

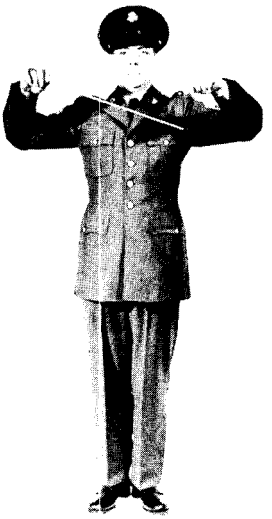
There are occasions when the drum major must dress and aline the band while it is marching. Normally, the drum major will execute a drum major reverse and, holding the baton with both hands in a horizontal position across the chest, will indicate by short thrusts of the baton to the left or right a correction of the interval; and, by thrusting or pushing the baton directly at the band or flipping it toward himself, will indicate a shortening or lengthening of the step.

54. Bandmaster Baton Signal (Prepare to Play)

The bandmaster baton signal for prepare to play is executed as follows:

a. Prepartory Signal. The arms, hanging naturally alongside of the body as at the position of attention, are extended outward and upward in a 180° arc, from which point the hands are simultaneously brought together to a position in front of the chest (fig. 31 ①).

b. Signal of Execution. From the position of *a* above, both hands are extended outward and upward in a 180° arc and remain at this point until the preparatory beat for the down beat is executed (fig. 31 ②).



① Bandmaster baton signal (prepare to play), preparatory signal

② Bandmaster baton signal (prepare to play), signal of execution

Figure 31.

Section VI. MANUAL OF INSTRUMENTS

55. General

The manual of instruments may be defined as an orderly military drill which enables the bandsmen to execute essential instrumental positions with military precision. The manual, consisting of three positions: *Carry*, *Ready Instrument*, and *Prepare to Play*, is executed in two counts in the cadence established by the execution of prescribed bandmaster and drum major baton signals. No verbal commands are prescribed for the manual, but, if conditions require such commands, they will be prescribed by the bandmaster. Although *Inspection Instrument* is not normally accomplished by baton signals, it is considered a part of the manual of instruments. The positions of the manual of instruments are defined in *a* through *e* below.

a. Carry. The position, carry, is that position in which the bandsman secures the instrument comfortably as hereinafter prescribed and will be maintained at all times except when executing other phases of the manual of instrument or while at inspection instrument.

b. Ready Instrument. The position, ready instrument, is that position in which the bandsman secures the instrument as hereinafter prescribed.

c. Prepare to Play. The position, prepare to play, is that position in which the instrument is placed on the embouchure in readiness to play as hereinafter prescribed.

d. Inspection Instrument. The position, inspection instrument, is that position in which the instrument is displayed in full view of the inspecting party as hereinafter prescribed, and subject to the following instructions:

(1) This position will be assumed individually by each bandsman as the inspecting party approaches, and the instrument will be returned to carry when the last member of the inspecting party has passed the bandsman.

(2) Lyres will remain on the instruments.

(3) Music will be placed in pouches when the bandsmen are commanded to prepare for inspection.

(4) No baton or oral commands are given for this movement. If it is desired, however, that the position, inspection instrument, be executed by ranks or by the entire band simultaneously, the oral command, *Inspection*, MOVE, may be given. When oral commands are given, this movement is executed in the same manner as is prescribed for the manual of instruments, except that, at the command of execution, the position, inspection instrument, is assumed instead of the position, prepare to play.

e. Return to the Carry. The return to the carry position from the prepare to play position, upon completion of a musical number, will be executed in cadence by executing in reverse those movements prescribed for the manual of instruments.

56. Flute and Piccolo

a. Carry. The instrument is secured with the keyed end resting between the forefinger and thumb of the right hand and held in a vertical position with the arm at the side. Lyre is secured in the left hand in a vertical position along the left arm (fig. 32 ①).

① Carry, flute and piccolo ② Ready instrument, flute and piccolo ③ Prepare to play flute and piccolo

Figure 32.

b. Ready Instrument. Secure the lyre between the upper part of the left arm and the body, left hand continuing to hold the lyre. Instrument remains at the carry (fig. 32 ②).

c. Prepare to Play. The right hand raises the instrument to the playing position as the left hand moves to cover the proper keys of the instrument (fig. 32 ③).

d. Inspection Instrument. Execute *b* above, except that the instrument is simultaneously brought to a diagonal position in front of the chest, fingers of the right hand holding the keyed end, while the left hand moves over to hold the mouthpiece section (fig. 32 ④).

④ Inspection, flute and piccolo

Figure 32—Continued.

57. Oboe, B-Flat and E-Flat Clarinets

a. Carry. The instrument is secured at the bell end, with the fingers of the right hand hooked into the bell, and held in a vertical position along the side of the body (fig. 33 ①).

b. Ready Instrument. Move the left hand across the body and grasp the instrument, with fingers covering the appropriate keys (fig. 33 ②).

c. Prepare to Play. The mouthpiece of the instrument is brought to the embouchure, right hand simultaneously moving to the correct playing position (fig. 33 ③).

d. Inspection Instrument. Grasp the upper barrel of the instrument with the fingers of the left hand and carry it to a position diagonally in front of the chest, right hand retaining its hold on the bell (fig. 33 ④).

58. Alto, Tenor and Baritone Saxophones

a. Carry. The instrument, suspended from the strap, is secured with the right hand grasping the body, between the upper and lower key groups, tilted slightly forward and to the left (fig. 34①).

b. Ready Instrument. Move the left hand across the body and grasp the instrument, with the fingers covering the appropriate keys (fig. 34 ②).

① Carry, oboe, E-flat and B-flat clarinets

② Ready instrument, oboe, E-flat and B-flat clarinets

③ Prepare to play, oboe, E-flat and B-flat clarinets

④ Inspection, oboe, E-flat and B-flat clarinets

Figure 33.

① Carry,
alto tenor, and baritone saxophones

② Ready instrument,
alto, tenor, and baritone saxophones

③ Prepare to play,
alto, tenor, and baritone saxophones

④ Inspection,
alto, tenor, and baritone saxophones

Figure 34.

c. Prepare to Play. The mouthpiece of the instrument is brought to the embouchure, right hand simultaneously moving to the correct playing position (fig. 34 ③).

d. Inspection Instrument (Strap Unfastened). Grasp the neck joint of the instrument with the left hand and carry it to a position diagonally in front of the chest, right hand grasping the boot end (fig. 34 ④).

59. Bassoon, Alto and Bass Clarinets

a. Carry. The instrument, suspended from the strap, is secured with the right hand grasping the lower half of the key section near the joint, holding the instrument against the right side of the body, tilted slightly forward (fig. 35 ①).

b. Ready Instrument. Move the left hand across the body and grasp the instrument, with fingers covering the appropriate keys (fig. 35 ②).

c. Prepare to Play. The mouthpiece of the instrument is brought to the embouchure, right hand simultaneously moving to the correct playing position (fig. 35 ③).

d. Inspection Instrument (Strap Unfastened). Grasp the neck joint of the instrument with the left hand and carry it to a position diagonally in front of the chest, right hand grasping the butt joint or boot end (fig. 35 ④).

① Carry, bassoon, alto and bass clarinets

Figure 35.

② Ready instrument, bassoon, alto and bass clarinets

③ Prepare to play, basson, alto and bass clarinets

Figure 35—Continued.

④ Inspection, bassoon, alto and bass clarinets

Figure 35—Continued.

60. Cornet or Trumpet

a. Carry. The instrument is secured under the right arm in a horizontal position, bell front, valve group up, with the right hand grasping the lower part of the front tubing (fig. 36 ①).

b. Ready Instrument. Move the left hand across the body and grasp the valve casing (fig. 36 ②).

c. Prepare to Play. The mouthpiece of the instrument is brought to the embouchure, right hand moving to the correct playing position (fig. 36 ③).

d. Inspection Instrument. Move the left hand across the body and grasp the valve casing. Bring the instrument to a position diagonally in front of the chest, bell to the right, grasping the lower part of the bell with the right fingers while the left fingers move upward to grasp the rear tubing (fig. 36 ④).

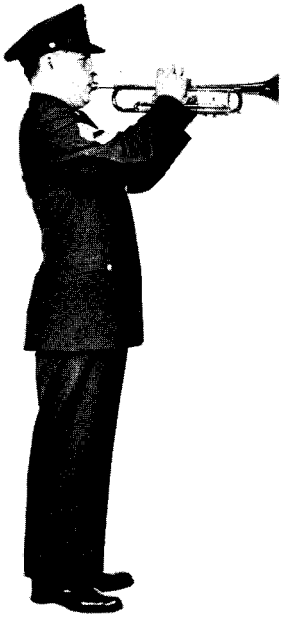
61. French Horn

a. Carry. The instrument is secured against the body under the right arm with the bell to the rear, mouthpiece up, and right hand grasping the bell tubing (fig. 37 ①).

b. Ready Instrument. Move the left hand across the body and place the fingers in the playing position (fig. 37 ②).

① Carry, cornet or trumpet

② Ready instrument, cornet or trumpet

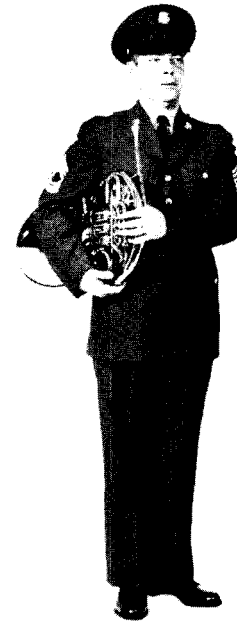


③ Prepare to play, cornet or trumpet

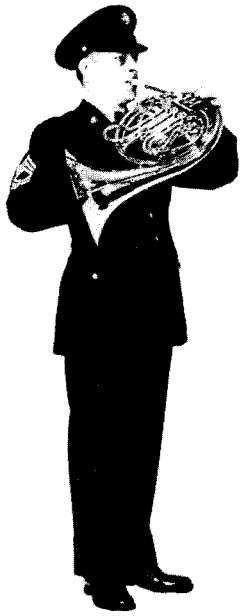
④ Inspection, cornet or trumpet

Figure 36.

① Carry, French horn



② Ready instrument, French horn



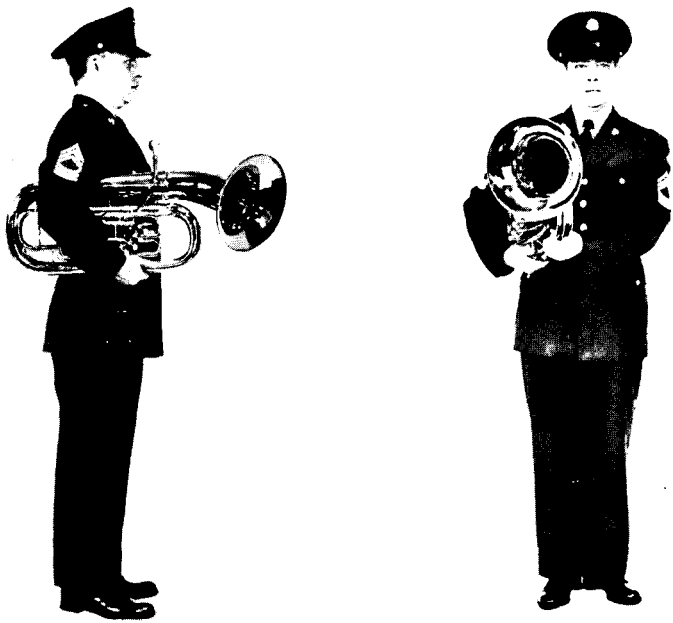
③ Prepare to play, French horn

④ Inspection, French horn

Figure 37.

c. Prepare to Play. Lift the right arm so as to permit the bell to pass freely between the arm and body and bring the mouthpiece of the instrument to the embouchure, right hand moving simultaneously to the correct playing position (fig. 37 ③).

d. Inspection Instrument. Move the left hand across the body and place the fingers in the playing position. Lift the right arm so as to permit the bell to pass freely between the arm and the body and bring the instrument to a position in front of the chest, mouthpiece pipe vertical, bell to the right, with right hand grasping the lower part of the bell (fig. 37 ④).



① Carry, euphonium ② Ready instrument, euphonium

Figure 38.

62. Euphonium

a. Carry. The instrument is secured horizontally against the body under the right arm, bell forward, mouthpiece up, with the right hand grasping the bell tubing (fig. 38 ①).

b. Ready Instrument. Move the left hand across the body and grasp the tubing near the valve casing (fig. 38 ②).

c. Prepare to Play. The mouthpiece of the instrument is brought to the embouchure, right hand moving to the correct playing position (fig. 38 ③).

d. Inspection Instrument. Grasp the instrument on the curved upper tubing with the left hand and carry it to a diagonal position in front of the chest, with the right hand grasping the booted end of the bell tubing (fig. 38 ④).

③ Prepare to play, euphonium ④ Inspection, euphonium

Figure 38—Continued.

63. Trombone

a. Carry. The instrument is held to the front of the body in a diagonal position with the left hand, fingers and thumb securing the slide and tubing braces (fig. 39 ①).

b. Ready Instrument. Move the right hand across the body and secure the slide brace with the fingers (fig. 39 ②).

c. Prepare to Play. The mouthpiece of the instrument is brought to the embouchure (fig. 39 ③).

d. Inspection Instrument. With the slide locked, grasp the slide midway with the fingers of the right hand and raise the instrument to a diagonal position in front of the shoulders (fig. 39 ④).

e. Alternate Carry. On long marches while not playing, the trombone may be carried under the right arm, bell front, with the palm of the right hand supporting the instrument at the slide lock (fig. 39 ⑤).

64. Sousaphone (BB-Flat and E-Flat Tubas)

a. Carry. The instrument is placed over the head with the bell tubing resting on the left shoulder, valve group to the right and in

① Carry, trombone

② Ready instrument, trombone

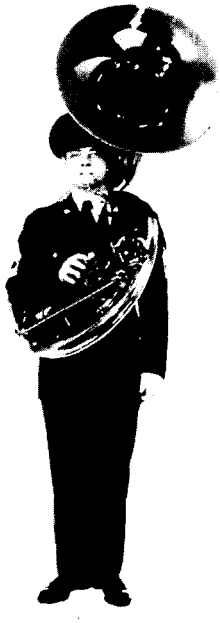
③ Prepare to play, trombone

④ Inspection, trombone

Figure 39.

⑤ Alternate carry, trombone

Figure 39—Continued.



① Carry, sousaphone

② Prepare to play, sousaphone

Figure 40.

front, bell up and forward, with the right hand securing the third valve tubing section (fig. 40 ①).

b. Ready Instrument. Remain as at the carry (fig. 40 ①).

c. Prepare to Play. Move the instrument slightly to the right so as to bring the mouthpiece to the embouchure (fig. 40 ②).

d. Inspection Instrument. Remain as at the carry (fig. 40 ①).

e. Alternate Carry. On long marches while not playing, the instrument may be moved from the carry position and slung over the right shoulder (fig. 40 ③).

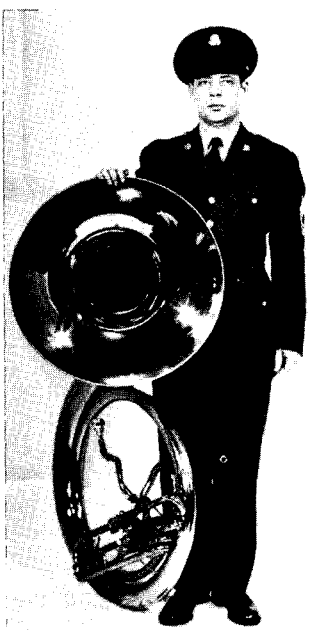
f. Rest. The rest position is assumed by placing the instrument in a vertical position to the right side, booted end on the ground, bell front, and secured at the top with the right hand (fig. 40 ④).

65. Field Snare Drum

a. Carry. The instrument, suspended from the right shoulder by a sling, is secured with the batter head against the left leg, left hand grasping the snare side counter hoop. Drum sticks are held between the thumb and fore finger of the right hand and secured under the right arm (fig. 41 ①).

b. Ready Instrument. Grasp the counter hoop firmly with the left hand, pull the drum away from the body and to the rear, head side facing to the front, and push the drum into the playing position.

③ Alternate carry, sousaphone



④ Rest, sousaphone

Figure 40—Continued.

① Carry, field snare drum ② Ready instrument, field snare drum

Figure 41.

Simultaneously with this movement, the right hand, with sticks, moves to the front of the body, chin high, sticks horizontal, pointing to the left. Left and right fingers grasp the proper stick in playing position and both sticks are held in this position, chin high (fig. 41 ②).

c. Prepare to Play. Separate sticks and lower them to within 1 inch of the head of the drum (fig. 41 ③).

d. Inspection Instrument. Unfasten the drum sling at the command, PREPARE FOR INSPECTION; grasp the instrument on the batter side hoop with right hand; snare side hoop with the left hand; and carry the instrument forward and in front of the chest, shell side to the front (fig. 41 ④).

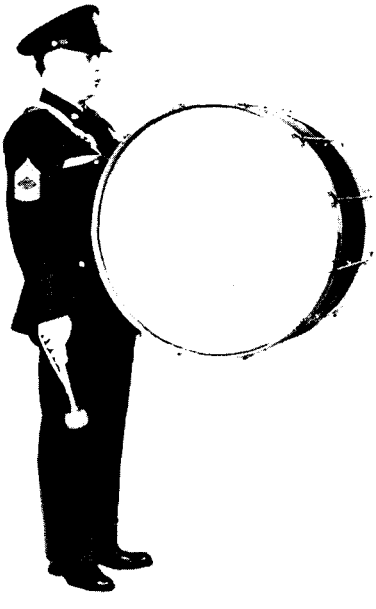
66. Field Bass Drum

a. Carry. The instrument is secured to the harness and adjusted to a comfortable, vertical position in front of the body. The beater is held in the right hand, arm hanging along the side of the body as at the position of attention (fig. 42 ①).

b. Ready Instrument. Bring the right arm upward and away from the body, elbow slightly bent, so that the arm is extended to the front and side at approximately a 45° angle, beater held in a vertical position (fig. 42 ②).

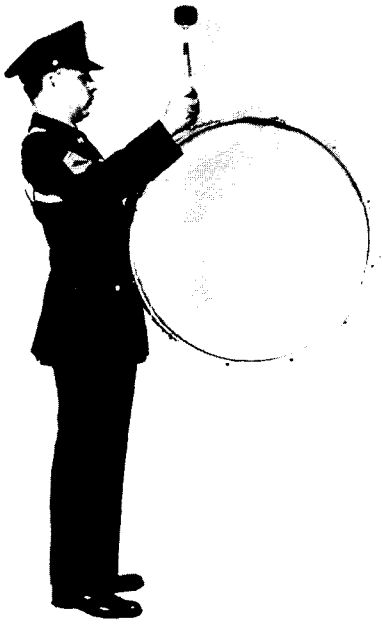
③ Prepare to play, field snare drum ④ Inspection, field snare drum

Figure 41—Continued.



① Carry, field bass drum

Figure 42.



② Ready instrument, field bass drum

Figure 42—Continued.

c. Prepare to Play. Bring the beater down and outward to within 1 inch of the center of the drum head (fig. 42 ③).

d. Inspection Instrument. The instrument is placed on the ground to the right side of the bandsman; beater is held in the right hand at the side of the body (fig. 42 ④).

67. Cymbals

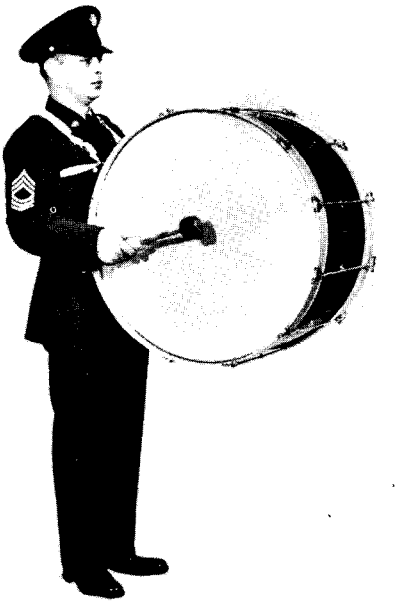
a. Carry. Cymbals are secured, one in each hand, concave sides turned toward the body, arms hanging naturally at the sides (fig. 43 ①).

b. Ready Instrument. Each cymbal is raised upward simultaneously, head high, concave sides facing, with the upper rim of each cymbal angled slightly outward (fig. 43 ②).

c. Prepare to Play. Cymbals are lowered to a chest high position in front of the body, right cymbal slightly higher than the left, and both tilted to a slight angle to the right (fig. 43 ③).

d. Inspection Instrument. Raise cymbals to a position in front of the chest, turning the concave sides to the front (fig. 43 ④).

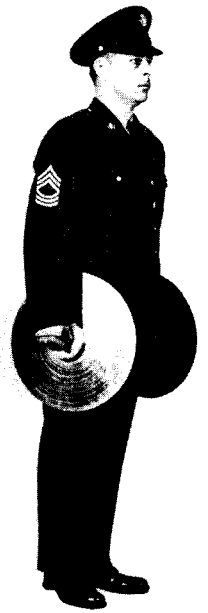
e. Alternate Carry. On long marches while not playing, the cymbals may be carried under the left arm, concave sides together, and secured with the left hand (fig. 43 ⑤).



③ Prepare to play, field bass drum

④ Inspection, field bass drum

Figure 42—Continued.



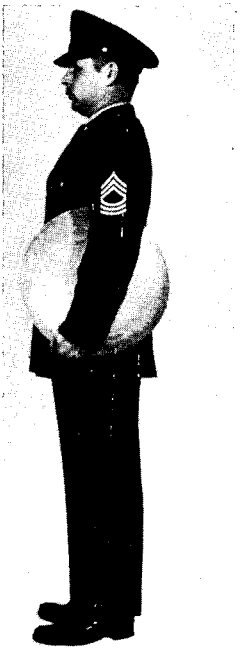
① Carry, cymbals

② Ready instrument, cymbals

③ Prepare to play, cymbals

④ Inspection, cymbals

Figure 43



⑤ Alternate carry, cymbals

Figure 43—Continued.

68. Bell Lyra (Glockenspiel)

a. Carry. Place the staff of the instrument in the harness socket and secure with the left hand grasping the staff at the lower part of the frame, bar side facing the player, beater held in the right hand with arm alongside the body as at the position of attention (fig. 44 ①).

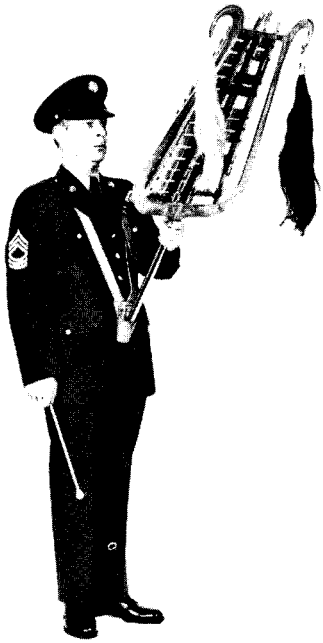
b. Ready Instrument. Bring the right arm upward and away from the body, elbow slightly bent, so that the arm is extended to the front and side at approximately a 45° angle, beater held in a vertical position (fig. 44 ②).

c. Prepare to Play. Move the right arm to the left and lower the beater to within 1 inch of the bar side (fig. 44 ③).

d. Inspection Instrument. Grasp the left side of the frame with the right hand and turn bar side to face front (fig. 44 ④).

e. Alternate Carry. On long marches while not playing, the instrument may be secured under the left arm, bar side against the body, left hand grasping the frame (fig. 44 ⑤).

f. Rest. The rest position is assumed by placing the instrument in front of the body, staff end on the ground, with both hands grasping the upper curved frame (fig. 44 ⑥).



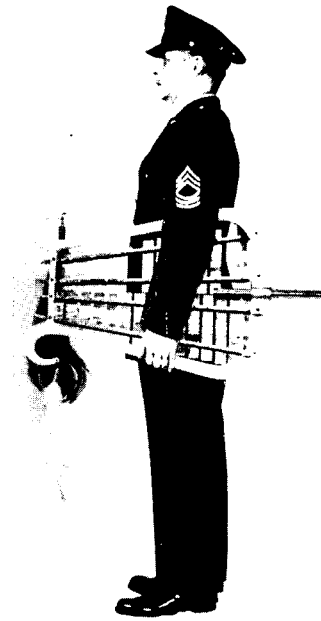
① Carry, bell lyra (glockenspiel)

② Ready instrument, bell lyra (glockenspiel)

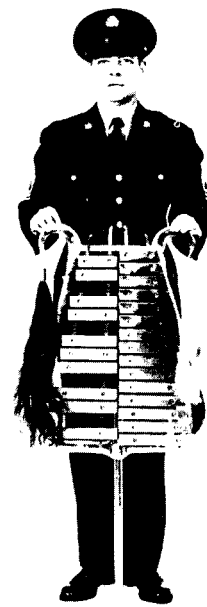
③ Prepare to play, bell lyra (glockenspiel)

④ Inspection, bell lyra (glockenspiel)

Figure 44.



⑤ Alternate carry, bell lyra (glockenspiel)



⑥ Rest, bell lyra (glockenspiel)

Figure 44—Continued.

CHAPTER 3

FIELD MUSIC

Section I. UNIT

69. General

Through the provision of necessary equipment (TA 20), the Department of the Army has made possible the organization of field music units (drum and bugle corps) from assigned personnel in units of battalion size or larger. The following paragraphs are concerned with the organization, equipment, training, and utilization of these field music units.

70. Organization

The field music unit may be organized by appropriate commanders as a substitute for the band when no band is authorized the command. It is organized to include qualified buglers and percussionists who bear a primary MOS other than that of a bandsman. Normally, the bugle section will be organized in a ratio of four buglers to each snare drummer. The percussion section will normally include a bass drummer, cymbal player, and field snare drummers in the correct ratio to bugler strength. Since a table of organization has not been provided for organizations of this type, all field music duties will be performed in addition to those regularly assigned to component personnel.

71. Equipment

Authority for the issue of equipment to field music units is contained in TA 20. Instruments and equipment required in excess of those so authorized may be purchased from nonappropriated funds.

72. Training

Despite the fact that personnel comprising the field music unit should have been previously trained, commanders will find it necessary to allocate time for the conduct of unit training, in order to weld individual performers into an effective marching and playing unit. Appropriate commanders should select a noncommissioned officer,

well qualified in all phases of field music operation, to conduct this training.

73. Marching Formation, Movements, Baton Signals, and Manual of the Baton

Where applicable, the provisions of paragraphs 4 through 18 will govern the movements and formations of the field music unit, and the manual of the baton and the baton signals will be executed as prescribed in paragraphs 19 through 54. When the field music unit performs as a part of the band at a military ceremony, it will normally form to the rear of the band, each respective file covering its counterpart of the band. In this formation, the field music unit will take the baton signals of the drum major of the band.

74. Instrument Placement

No established rule may be prescribed for the placement of instruments in the field music unit, since such placement is dependent on the size of the unit and the groups within the unit. The provisions of paragraph 7, however, may be used as a guide and figure 45 is only one possible formation that may be used.

75. Manual of the Bugle

The manual of the bugle consists of four positions, executed as follows:

a. Carry. The bugle is secured horizontally under the left arm, bell front, elbow and forearm supporting the rear tubing against the body, left hand grasping and cradling the front tubing section (fig. 46 ①).

b. Attention. From the position of the carry, the right hand moves across the body, grasps the upper tubing of the bugle, and carries it in an upward circular motion to the right, bringing the bell of the bugle to rest against the right hip, tubing horizontally extended to the right (fig. 46 ②).

c. Prepare to Play. Extend fully the right arm to a 45° angle to the right, bell of the bugle front; inscribe two clockwise circular motions and bring mouthpiece of the bugle to the embouchure in playing position (fig. 46 ③).

d. Inspection. From the position of attention, bring the bugle halfway across the body, bell toward the right; grasp the rear tubing with the left fingers, right fingers moving to grasp the bell rim, and hold the bugle in a diagonal position across the chest (fig. 46 ④).

76. Manual of the Percussion Instruments

The manual for the percussion instruments is the same as prescribed in paragraphs 65, 66, and 67.

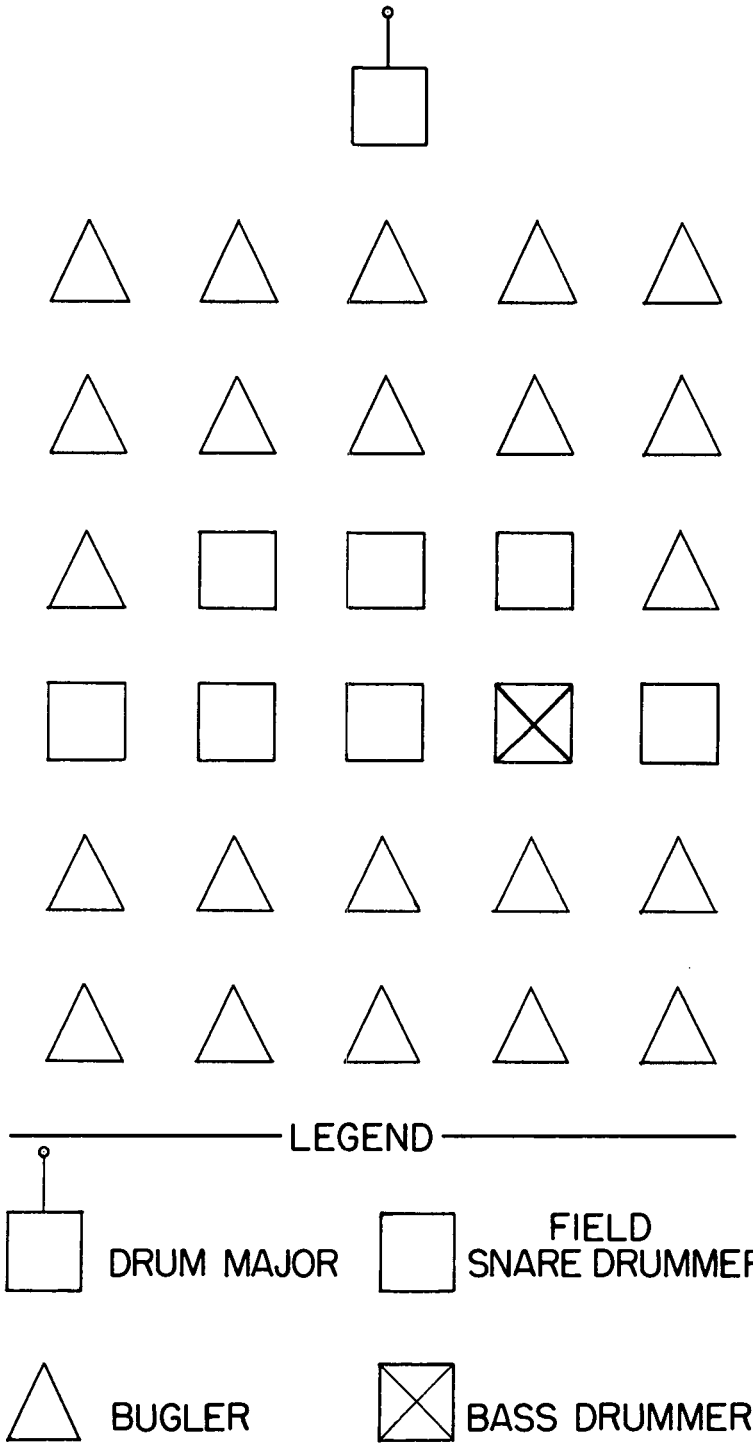
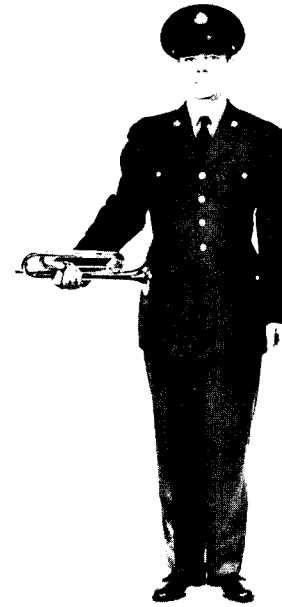


Figure 45. Field music formation.

① Carry, bugle



② Attention, bugle

③ Prepare to play, bugle

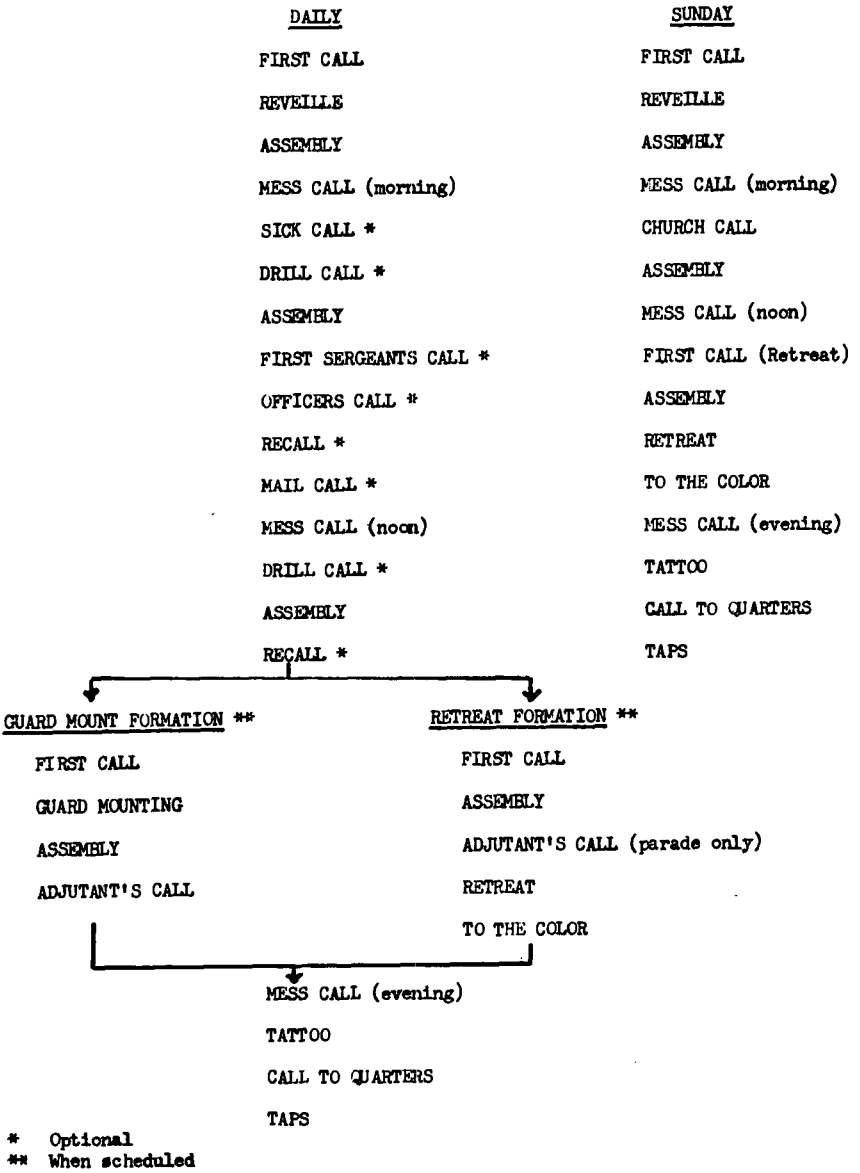
④ Inspection, bugle

Figure 46.

Section II. MUSIC

77. Bugle Calls

Bugle calls are musical signals which announce scheduled and certain nonscheduled events on an Army installation. Scheduled calls will be as prescribed by the commander and will normally follow the sequence as shown in figure 47. Nonscheduled calls will be sounded by direction of the commander.



* Optional
** When scheduled

Figure 47. Daily sequence of bugle calls.

Bugle calls fall into four classes: warning calls, formation calls, alarm calls, and service calls.

a. Warning Calls. The following calls are classed as warning calls:

(1) *First call.* Sounded as a warning that personnel will prepare to assemble for a formation (a, fig. 48).

(2) *Drill call.* Sounded as a warning to turn out for drill (b, fig. 48).

(3) *Guard mounting.* Sounded as a warning that the guard is about to be assembled for guard mount (c, fig. 48).

(4) *Attention.* Sounded as a warning that troops are about to be called to attention (d, fig. 48).

b. Formation Calls. The following calls are classed as formation calls:

(1) *Assembly.* Indicates that troops will assemble at a designated place (a, fig. 49).

(2) *Adjutant's call.* Indicates that the adjutant is about to form the guard, battalion, or regiment (b, fig. 49).

c. Alarm Calls. The following calls are classed as alarm calls:

(1) *Fire call.* Indicates that there is a fire on the post or in the vicinity. May also be used for fire drill (a, fig. 50).

(2) *To arms.* Indicates that all troops will fall in under arms at a designated place without delay (b, fig. 50).

d. Service Calls. The following calls are classed as service calls and include, but are not limited to, those calls normally sounded as a part of daily routine:

(1) *Reveille.* The signal for morning roll call (a, fig. 51).

(2) *Mess call.* The signal to announce mealtime (b, fig. 51).

(3) *Fatigue call.* The signal for all designated personnel to report for fatigue duty (c, fig. 51).

(4) *Recall.* The signal for certain duties or drill to cease (d, fig. 51).

(5) *Officers call.* The signal for all officers to assemble at a designated place (e, fig. 51).

(6) *Sick call.* The signal for all troops needing medical attention to report to the dispensary (f, fig. 51).

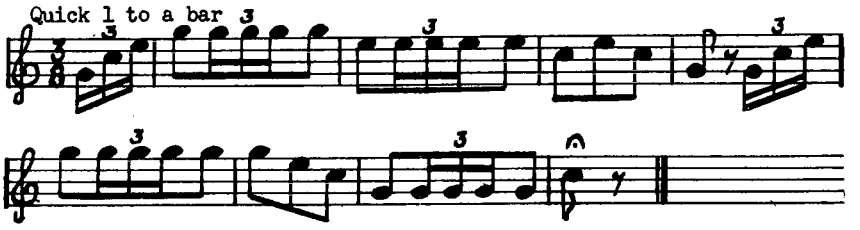
(7) *Mail call.* The signal for personnel to assemble for the distribution of mail (g, fig. 51).

(8) *Church call.* The signal that religious services are about to commence; also may be used to announce the formation of a funeral escort (h, fig. 51).

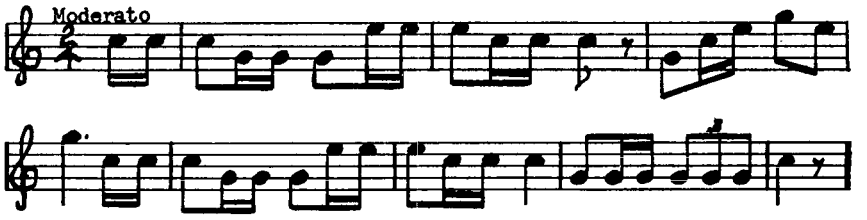
(9) *Retreat.* The signal marking the end of the official day (i, fig. 51).

(10) *Tattoo.* The signal that all lights in squad rooms will be extinguished, and that loud talking, noises, and other dis-

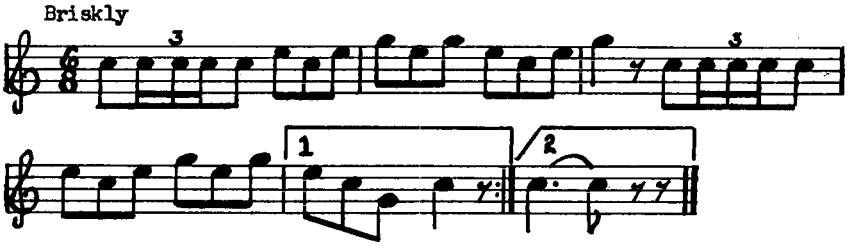
a. FIRST CALL



b. DRILL CALL



c. GUARD MOUNTING



d. ATTENTION

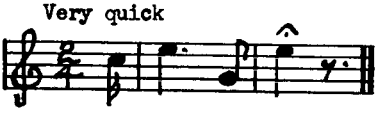
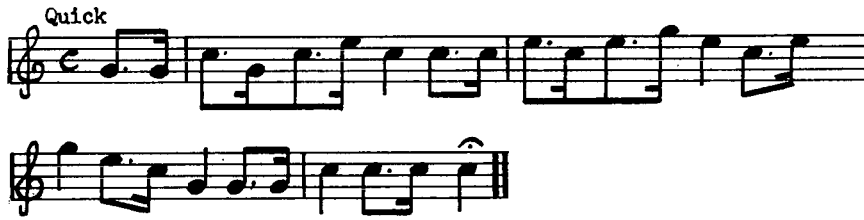


Figure 48. Warning calls.

a. ASSEMBLY



b. ADJUTANT'S CALL

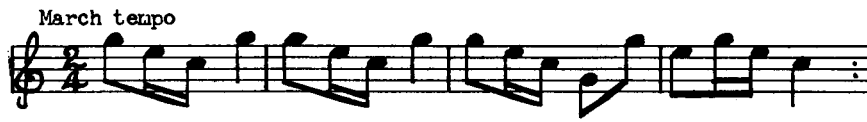
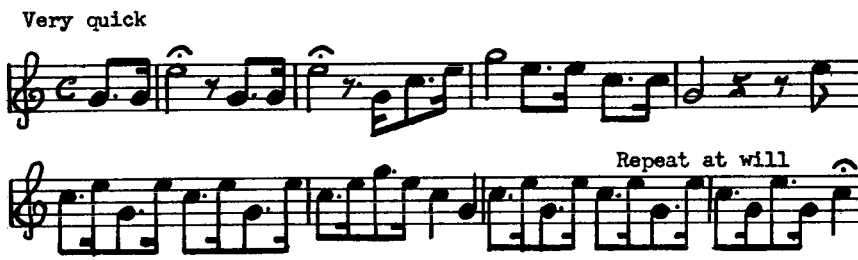


Figure 49. Formation calls.

a. FIRE CALL



b. TO ARMS

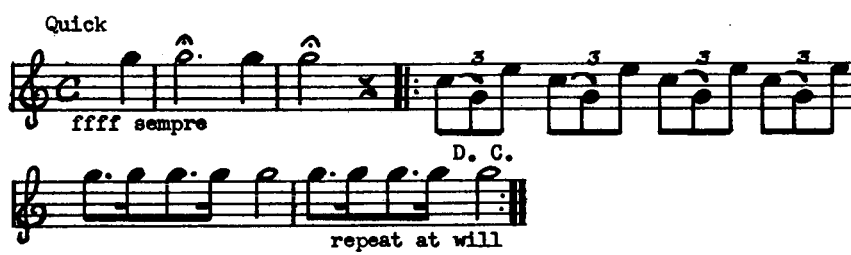


Figure 50. Alarm calls.

turbances are to be discontinued within 15 minutes (j, fig. 51).

(11) *Call to quarters.* The signal to summon all personnel, not authorized to be absent, to their quarters for the night (k, fig. 51).

(12) *Taps.* This signal is the last call of the day. It signifies that all unauthorized lights are to be extinguished. This signal is also sounded at the completion of a military funeral ceremony (l, fig. 51).

78. Ceremonial Music

In the conduct of military formations and formal ceremonies, it is necessary that certain prescribed musical selections be performed. In the absence of the band, this music will be performed by a bugler or the field music unit as follows:

a. Ruffle and Flourish. The ruffles and flourishes are performed as prescribed in AR 600–25 (a, fig. 52).

b. General's March. When required, the General's March is played, without pause, immediately following the playing of the ruffles and flourishes (b, fig. 52).

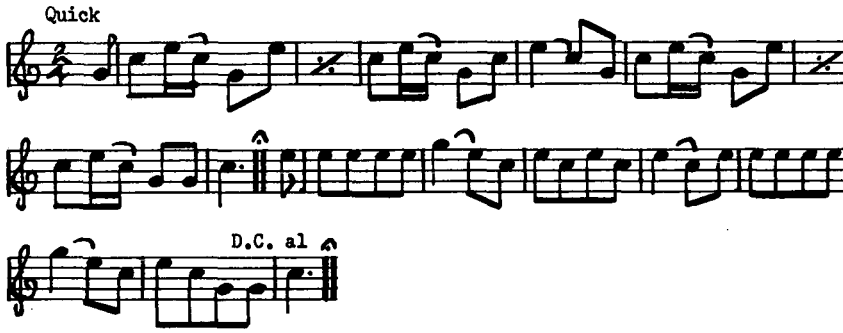
c. To the Color. "To the Color" may be sounded by the bugler or field music unit in lieu of the national anthem (c, fig. 52).

d. Sound Off for Field Music Units. Because of the harmonic limitations of the bugle, it is not possible for the field music unit to render the sound off in the same harmonic progression for which the band is capable. Accordingly, the field music unit is limited to one of the two progressions as indicated in d, figure 52.

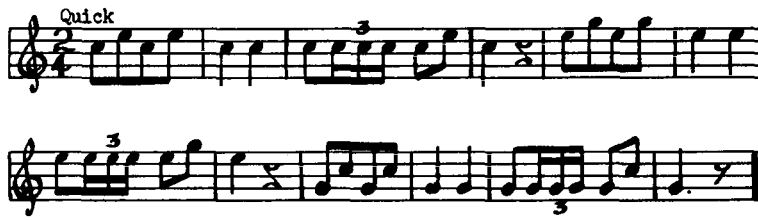
79. Field Music Marches

The physical characteristics of the bugle impose certain limitations on its performance. Since these characteristics include a definite limitation in tonal compass, it is necessary that special music be provided for the field music units.

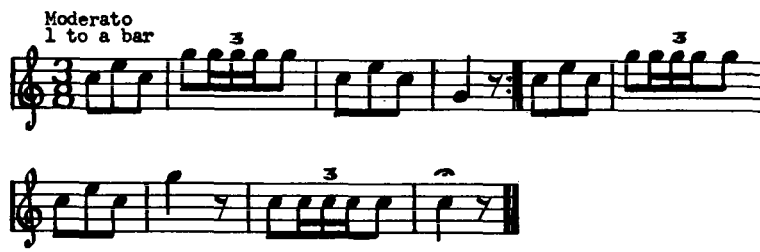
a. REVEILLE



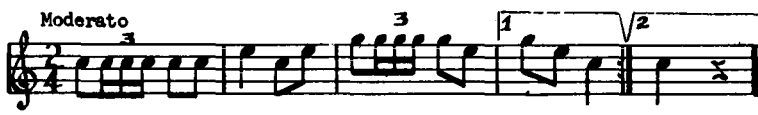
b. MESS CALL



c. FATIGUE CALL



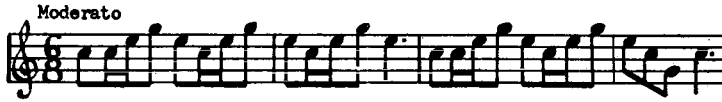
d. RECALL



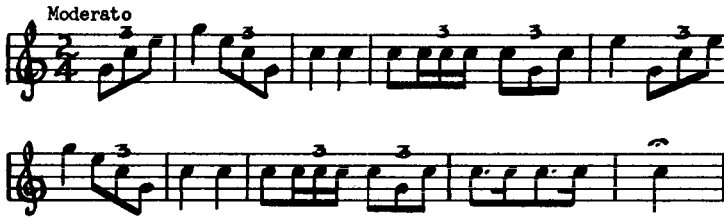
①

Figure 51. Service calls.

e. OFFICERS CALL

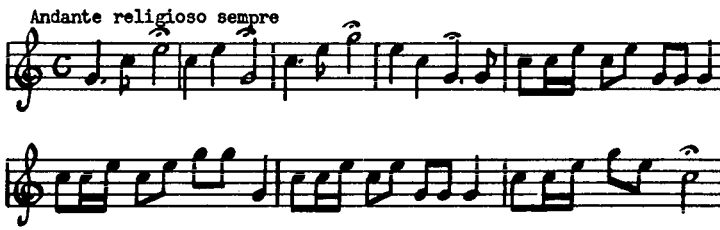


f. SICK CALL

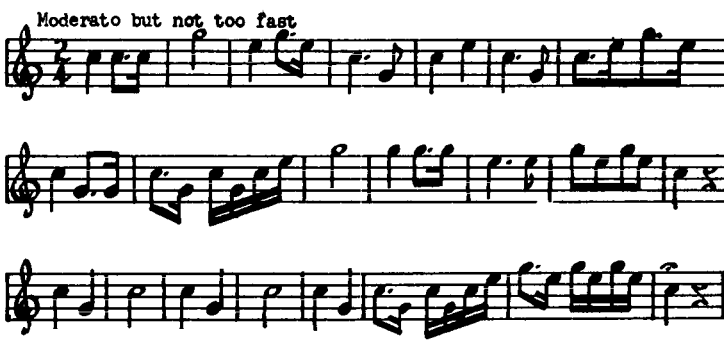


g. MAIL CALL

h. CHURCH CALL



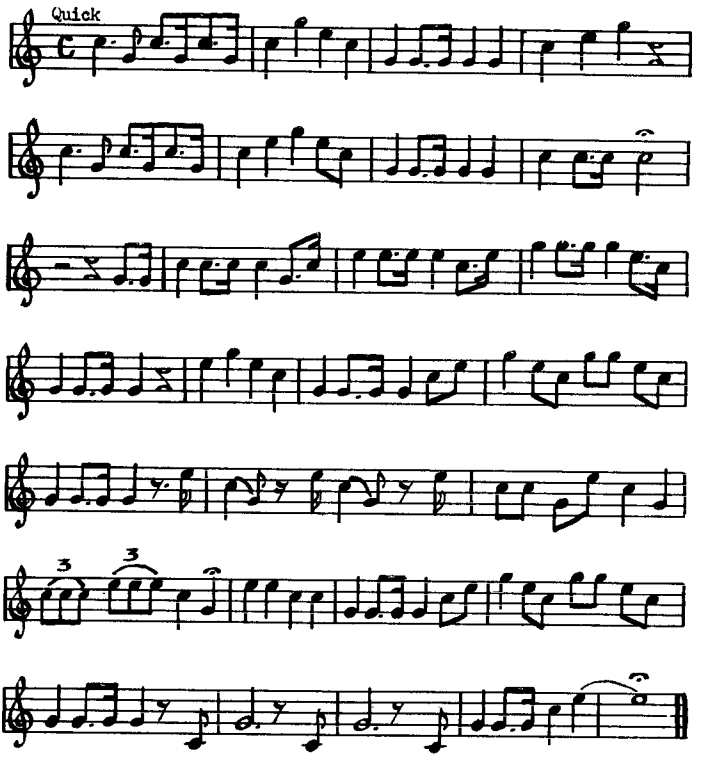
i. RETREAT



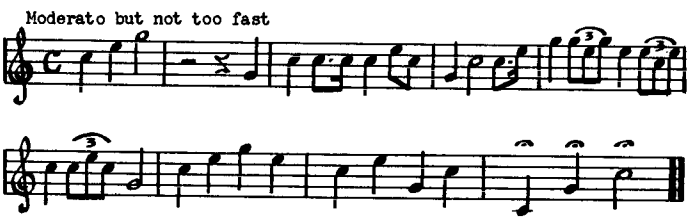
②

Figure 51—Continued.

j. TATTOO



k. CALL TO QUARTERS



l. TAPS

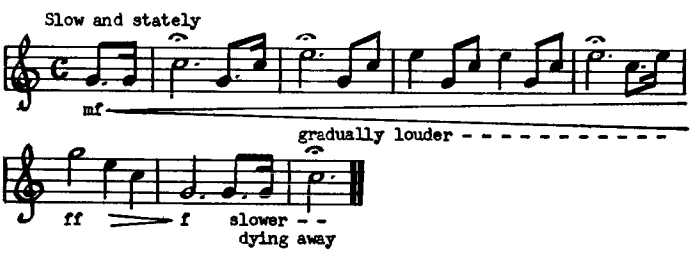
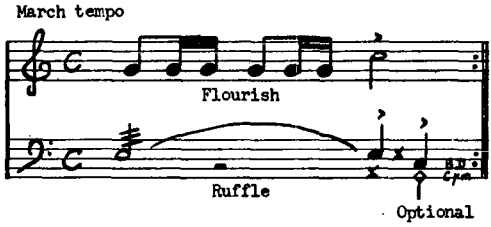
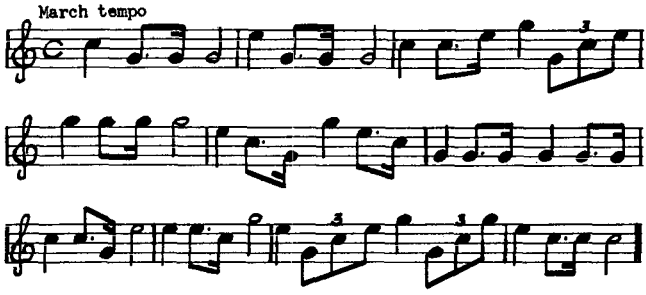


Figure 51—Continued.

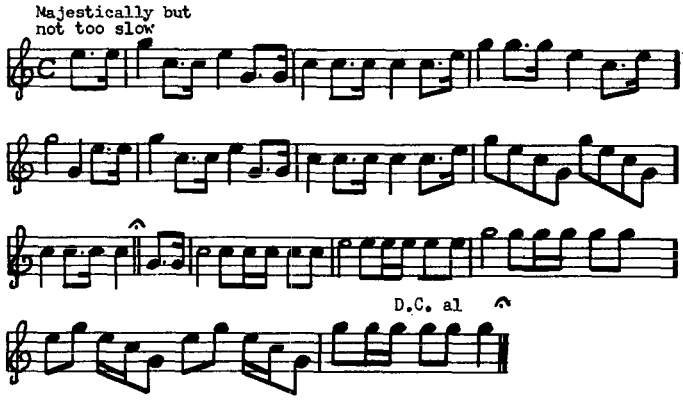
a. RUFFLE AND FLOURISH



b. GENERAL'S MARCH



c. TO THE COLOR



d. SOUND OFF FOR FIELD MUSIC UNIT

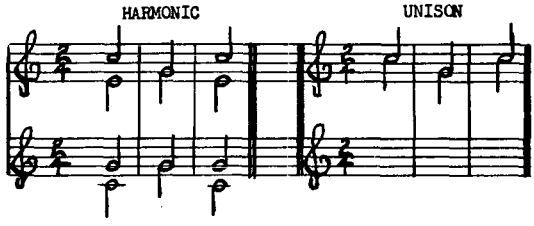


Figure 52. Ceremonial music.

CHAPTER 4

CEREMONIES

Section I. PARADES

80. Ceremonial Parade

a. Battalion.

(1) The normal position of the band is 12 steps to the right and on line with the first rank of troop elements (figs. 50 and 51, FM 22–5). The drum major, having dressed and covered the band, takes his position in front of the band and then changes posts with the bandmaster (fig. 1). From his post on the left flank of the band, the adjutant commands SOUND ADJUTANT'S CALL.

(2) The bandmaster brings the band to attention, executes prepare to play (figs. 31 ① and ②) for the trumpet section only, and conducts adjutant's call. If the field music is present, the bandmaster may conduct this unit in playing adjutant's call. If the column of troops is in an area removed from the vicinity of the parade ground, the warning call, attention (d, fig. 48), should be sounded prior to having the trumpets or field music sound adjutant's call. A sufficient time interval should elapse between sounding the two calls, in order that troop commanders may have sufficient time to bring their troops to attention.

(3) Upon completion of adjutant's call by the trumpets or field music, the remainder of the band will, upon the proper signal (figs. 31 ① and ②) from the bandmaster, and without pause, begin to play a march.

(4) The bandmaster will ascertain when all the troops have reached their position on line and at that time will cause the band to cease playing.

(5) The bandmaster will then change posts with the drum major (fig. 1).

(6) The adjutant moves to his position between the battalion commander and the company commanders, posts the guides, and commands PARADE REST. When the troops are at

parade rest, the adjutant will signal or command the drum major to SOUND OFF.

(7) The drum major executes the baton signals and movements prescribed in paragraph 50*a* and *b* and the band troops the line as prescribed in paragraph 128*b*, FM 22–5 (fig. 53). The bandmaster and the drum major do not salute at any time during this phase of the ceremony.

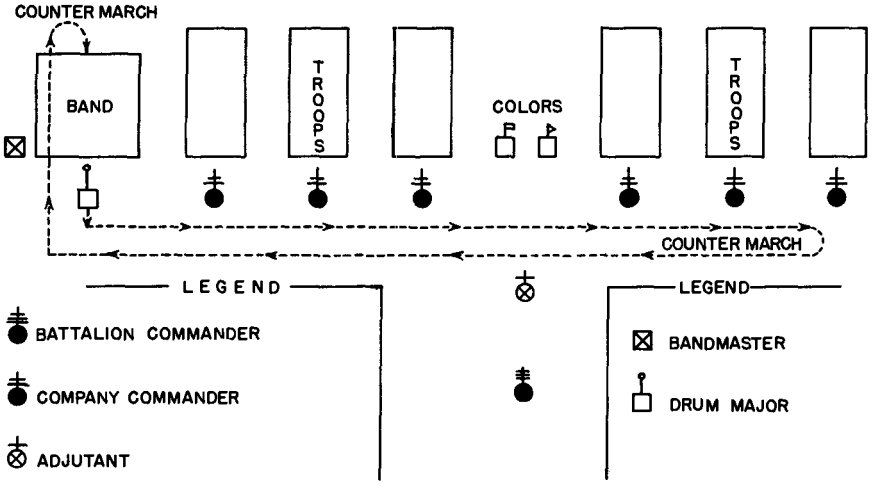


Figure 53. Band route of march for sound off.

(8) After the band has resumed its place on the line and completed the three sound off chords, the adjutant brings the command to attention and commands PRESENT, ARMS. At this command, the bandmaster executes the hand salute and the drum major executes the baton salute. On the command of the battalion commander, ORDER, ARMS, the bandmaster and the drum major terminate their salutes. The bandmaster and the drum major now change posts (fig. 1) and the bandmaster faces the band.

(9) The adjutant receives the report and publishes the orders of the day, after which he commands OFFICERS CENTER, MARCH. The bandmaster, on the command, OFFICERS, executes the preparatory signal (fig. 31 ①) and, on the command, CENTER, he will execute the signal of execution (fig. 31 ②) for prepare to play. On the command, MARCH, he will give a down beat and the band will play a march. When the officers have halted in front of the battalion commander, the bandmaster will signal the band to play softer. After the officers have been given the command, POST, the bandmaster will signal the band to play at a normal volume. When the officers have

resumed their proper posts, the bandmaster will signal the band to cease playing, after which the bandmaster and the drum major will change posts (fig. 1).

(10) The battalion commander then commands PASS IN REVIEW. At this command, the drum major will give the oral command, RIGHT, FACE; FORWARD, MARCH. The band is marched to the right to a position that will enable it to move straight out on the route of march without changing direction. It is then halted and faced to the left.

(11) The drum major then executes the baton signal, prepare to play (fig. 13).

(12) When the commander of the leading element of troops sees that the band is ready to march off playing, he will give the command, RIGHT TURN, MARCH; or RIGHT, FACE; FORWARD, MARCH, as the case may be.

(13) The drum major, already at the position for prepare to play, moves the baton to the position prescribed in paragraph 33*a* and at the command, MARCH, executes the down beat (par. 33*b*). The band steps off marching and playing.

(14) The band follows the route prescribed in figure 57, FM 22–5; the bandmaster and the drum major execute the prescribed salutes as they pass the reviewing stand.

(15) When the last rank of the band has passed the reviewing stand approximately six steps, the band will execute three consecutive left turns and halt so as to face the battalion commander and allow 12 steps between the front rank of the band and the left flank of the marching troops (fig. 54).

(16) As the battalion and national colors pass the reviewing stand, the bandmaster and the drum major will execute the prescribed salutes and come to the order in cadence with the battalion commander. During the pass in review, it may at times become necessary for the bandmaster to take his position in front of the band in order to adjust or correct a faulty cadence. Accordingly, it is not necessary for the drum major to change his position at this time.

(17) When the last troop element has passed the reviewing stand, the drum major will execute the baton signal, FORWARD, MARCH, and the band will step off and follow to the rear of the troop column, playing a march.

b. Regiment. The procedure of the ceremony and the function of the band are the same for a regimental ceremonial parade as that prescribed for a battalion in *a* above, except as follows:

(1) "Regimental commander" is substituted for "battalion commander" and "regimental" is substituted for "battalion."

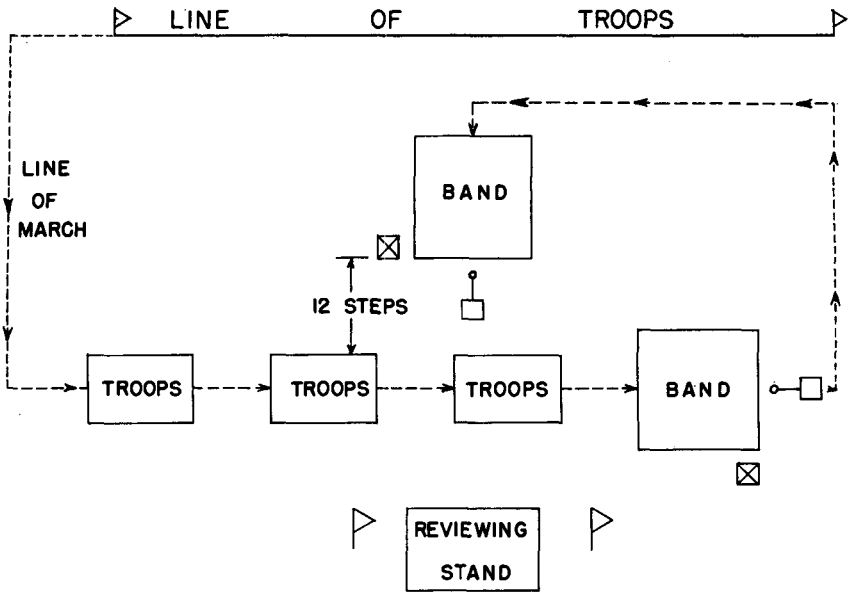


Figure 54. Pass in review position.

(2) In moving across the front of the regiment during the sound off, the band passes midway between the adjutant and the line of battalion commanders.

81. Parade With Retreat

a. A parade with retreat follows the same procedure as that prescribed for the battalion, with the following exceptions:

(1) At a parade with retreat, immediately after the completion of the second sound off, the drum major and the bandmaster change posts, at which time the bandmaster will conduct the trumpet section of the band or the field music unit in playing retreat. At the last note of retreat, the adjutant commands BATTALION (REGIMENT), ATTENTION; PRESENT, ARMS. When the adjutant executes present arms, the bandmaster conducts the band in the performance of the national anthem. If the ceremony is held on a post where an evening gun is fired, the bandmaster will wait until the gun is fired at the last note of retreat before playing the national anthem.

(2) The drum major executes the baton salute on the first note of the national anthem. At the conclusion of the national anthem, the bandmaster faces to the front and salutes. The bandmaster and the drum major terminate their salutes on the command, ORDER, ARMS, given by the battalion or regimental commander.

b. The parade then proceeds as outlined in paragraph 80*a*(9) through (17).

82. Street Parade

a. For a street parade, troop elements are formed as prescribed in AR 600–25. When the band is participating as a part of its parent organization, it will form immediately to the rear of the organization commander and his staff. If the band is marching as a separate unit in a parade, it should be the leading element of the column or troop unit. When more than one band participates, consideration should be given to spacing bands sufficiently far apart to avoid conflict in cadences.

b. The parade should move off at the command of the commander of the first troop element. The drum major executes the baton signal, FORWARD, MARCH, so that the band steps off playing with the troops on the command of the commander of the first element.

c. If the grade or rank of the individual reviewing the parade entitles him to honors, the drum major, when six steps from the reviewing stand, will execute the baton signal, CUT OFF, and, on the next accented beat after the cut off, the band, without signal from the drum major, will render the prescribed number of ruffles and flourishes. The General's March is not played at this time. The bandmaster and the drum major will execute the appropriate salutes. At the conclusion of the honors and on the next accented beat, the band will resume playing a previously designated march.

d. When more than one band participates in a street parade, it is permissible for each band to move out of the line of march, after clearing the reviewing stand, to furnish marching music for the troop elements to which it has been assigned. When its assigned troop element has passed the reviewing stand, the band will move out of its position and follow the element. These movements may be accomplished as follows:

(1) When the last rank of the band has cleared the reviewing stand by approximately six steps, it will execute a left (right) turn, move in the new direction far enough so as to clear the line of march, countermarch, and halt (fig. 55).

(2) When the last of the troop element to which the band has been assigned has cleared the reviewing stand, the band will move out into the line of march, executing a right (left) turn, and follow the troop element without playing.

e. On occasion, it may be desirable for the leading band of the parade to execute the movement prescribed in *d*(1) above and remain in this position until the completion of the entire parade for the purpose of playing the required ruffles and flourishes when the colors of each parade unit passes the reviewing stand. The General's March

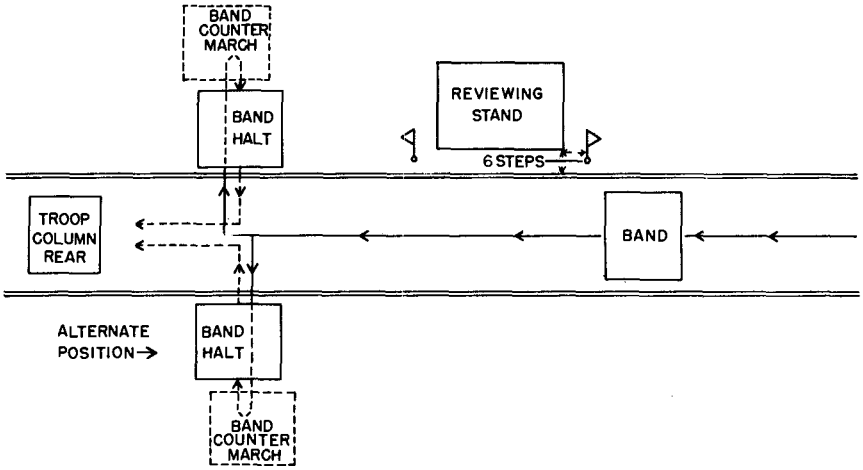


Figure 55. Street parade.

is not played at this time. The bandmaster and the drum major execute the appropriate salutes.

Section II. REVIEWS

83. General

a. The band forms for a review in the same manner as for a parade (par. 80*a*(1)) and the procedures outlined in paragraph 80*a*(1) through (5) are applicable to a review, except that the bandmaster will face about instead of changing posts with the drum major after all the troops have been brought on the line.

b. During a review, whenever the bandmaster and the drum major must execute movements at the command of the adjutant or the commander of troops, the following will apply:

(1) If the adjutant or the commander of troops gives the command directly, the bandmaster and the drum major will execute the movement at this command.

(2) If the adjutant or the commander of troops directs the command, the bandmaster and the drum major will execute the movement at the command of the commander of the organization on the immediate left of the band.

84. Review When Personal Honors Are Required

a. The adjutant, having taken his position, posts the guides and commands or directs PRESENT, ARMS. The bandmaster and the drum major salute at this command.

b. The adjutant presents the command to the commander of troops and takes his post.

c. The commander of troops commands or directs ORDER, ARMS and the bandmaster and the drum major terminate their salutes at this command. The commander of troops then directs AT EASE.

d. The reviewing officer having arrived, the commander of troops commands or directs ATTENTION and PRESENT, ARMS.

e. After all the troops have come to present arms, the commander of troops faces the reviewing officer and salutes.

f. The bandmaster will accept the salute of the commander of troops as a signal for the rendition of the prescribed number of ruffles and flourishes, followed by the national anthem, or General's March, or appropriate music, whichever apply. When a cannon salute is to be fired as a part of the personal honors, the first gun is fired at the first note of the music. The drum major executes the baton salute at the first note of the music.

g. Upon completion of the honors, the bandmaster faces about and salutes.

h. The commander of troops then commands or directs ORDER, ARMS, at which command the bandmaster and the drum major terminate their salutes. The bandmaster then faces about.

i. If the national anthem was not a part of the personal honors, the commander of troops faces the reviewing officer and, after a slight pause, again faces the troops and commands or directs PRESENT, ARMS.

j. When the commander of troops presents arms, the bandmaster will accept this as the signal for rendering the national anthem. The drum major will execute the baton salute at the first note of the music.

k. Upon completion of the national anthem, the bandmaster will face about and salute.

l. The commander of troops commands or directs ORDER ARMS, at which command the bandmaster and the drum major terminate their salutes. The commander of troops will then direct AT EASE, but the band will remain at attention or at parade rest.

m. The reviewing officer then joins the commander of troops preparatory to inspecting the command and, as the inspecting party leaves the post of the commander of troops, the bandmaster conducts the band in appropriate inspection music.

n. If it is apparent that the inspecting party will pass in front of the band, the bandmaster will cease conducting (the band will continue to play), face about, execute eyes right, and give the hand salute. As the reviewing officer comes into his line of vision, the bandmaster will follow him with his eyes, turning his head, until the reviewing officer reaches the front, at which point the head and eyes remain fixed. When the last officer of the inspecting party has cleared the left flank of the band, the bandmaster will terminate his salute, face about, and resume conducting the inspection music. The drum major will not

execute the baton salute nor eyes right. The band continues to play until the reviewing officer has completed the inspection and all members of the inspecting party have returned to their original positions. Upon completion of the inspection music, the bandmaster and the drum major change posts.

o. The commander of troops, having returned to his position, brings the command to attention and commands PASS IN REVIEW, and the review proceeds as described in paragraph 80*a*(10) through (17) except that the band, after having completed the three consecutive left turns (fig. 54), will render the prescribed number of ruffles and flourishes whenever the national color passes the reviewing stand. The General's March is not played as a part of these honors at this time. This procedure will be accomplished as follows:

(1) When the national color has reached a point six steps from the reviewing stand, the drum major will execute the baton signal, CUT OFF, at which time the band will cease playing the march, and, on the next accented beat after the cut off, the trumpet and percussion sections of the band will render the prescribed ruffles and flourishes.

(2) The drum major will execute the movements described in (1) above while facing front and, at the first note of the honors, will execute the baton salute. The band will, without signal from the drum major and on the next accented beat after the completion of the honors, begin to play a previously designated march.

(3) The bandmaster will salute and come to the order in cadence with the reviewing officer. The drum major will terminate his salute in cadence with the reviewing officer.

(4) If the field music is present at this ceremony, it is appropriate for this unit to render the musical honors. In accomplishing this, the drum major, facing front, will execute the baton signal, CUT OFF, at which time the band will cease playing. On the next accented beat following the cut off, the field music unit will play the prescribed ruffles and flourishes. The drum major will execute the baton salute immediately after he has executed the cut off baton signal. The band will, without a signal from the drum major and on the next accented beat after the completion of the honors, begin to play a previously designated march. At no time will the field music render the honors while the band is playing.

(5) In order that there should be no feeling by the marching troops of a skipped or missed beat at this point, it is advisable for the band to play marches in the simple duple rhythms rather than in the duple compound rhythm.

p. If there is more than one band participating in the review, each band will execute the three consecutive left turns and remain in position playing until the following band nears the post of the reviewing officer, at which time it will cease playing, execute a left turn, and leave the field, marching parallel to the troops that have passed the reviewing officer.

q. Two bands may remain alongside of each other after they have turned out of column to alternate playing while the troops pass in review, or bands may be massed if the commander so desires. In the case where two bands are playing alongside each other, the honors will always be rendered by the band which is playing at that particular time and in accordance with the instructions of *o*(1), (2), (4), and (5) above. When two bands are to remain in position after turning out of column, the second band to turn out will form on line with, and approximately six steps from, the left flank of the first band.

r. When only one band is present, it remains in position facing the reviewing officer until the review is ended, at which time it will follow behind the last marching unit. In such cases, it becomes necessary to relieve the wind instrument players of the band by maintaining the marching cadence with the percussion section only.

85. Review When Personal Honors Are Not Required

The procedure for this type review is the same as that prescribed in paragraph 84, with the following exceptions:

a. After the command has been presented to the reviewing officer and the troops have been brought to the order, the commander of troops faces the reviewing officer and, after a slight pause, again faces the troops and commands or directs PRESENT, ARMS. When the commander of troops executes present arms, this will be the signal for the bandmaster to conduct the band in playing the national anthem.

b. When the band reaches its pass in review position (fig. 54), it will not sound the honors as the national color passes the reviewing stand. The bandmaster and the drum major will execute the prescribed salutes in cadence with the reviewing officer when the national color passes the reviewing stand.

86. Retreat Review When Personal Honors Are Required

The procedure for this type review is the same as that prescribed in paragraph 84, with the following exceptions:

a. Upon completion of the honors, the commander of troops commands or directs ORDER, ARMS; PARADE, REST, and then commands or signals the bandmaster to SOUND RETREAT. At the conclusion of Retreat, the commander of troops commands or directs ATTENTION and PRESENT, ARMS. When the commander of troops has faced about and presented arms, the bandmaster will take this as a

signal for the rendition of the national anthem or sounding "To The Color." If the national anthem was played (par. 90*a*) as a part of the honors for the reviewing officer, the trumpet section of the band, or the field music unit if present, will sound "To The Color."

b. If the reviewing officer has not arrived at his post by the scheduled time of Retreat, the commander of troops will proceed with the Retreat ceremony, after which the bandmaster will remain in front of the band in order to direct the musical honors when the reviewing officer arrives at his post.

87. Retreat Review When Personal Honors Are Not Required

The procedure for this type review is the same as that prescribed in paragraph 85, except that the national anthem will not be played after the command has been presented to the reviewing officer but, instead, the commander of troops will proceed with the Retreat ceremony.

88. Decoration and Awards Review When Personal Honors Are Required

The procedure for this type review is the same as that prescribed in paragraph 84, with the following exceptions:

a. Upon completion of the inspection, the bandmaster and the drum major *do not* change posts.

b. After the members of the inspecting party have returned to their original positions, the commander of troops commands or signals *PERSONS TO BE DECORATED AND ALL COLORS, CENTER, MARCH.* At this command, all persons and colors proceed to the front and center of the command and halt. The band does not play during the movement of the persons and colors to the front and center. The commander of troops commands FORWARD, MARCH, at which time the bandmaster will cause the band to begin playing on the next accented beat after the command, MARCH, and the persons and colors to be decorated advance with the band playing. When the detachment is halted in front of the reviewing officer, the bandmaster will cause the band to cease playing. The bandmaster should endeavor to cut the band off at the exact time that the detachment halts. The bandmaster then faces about.

c. When the commander of troops passes around the right flank of the detachment to return to his post, the bandmaster faces about. The commander of troops then commands or directs PRESENT, ARMS, faces about, and salutes. At the salute of the commander of troops, the bandmaster will direct the band in playing the national anthem, EXCEPT that, if the national anthem was played as a part of the musical honors for the reviewing officer (par. 90*a*(3)), the national anthem *WILL NOT* be played and the commander of troops will, after

a slight pause, command or direct ORDER, ARMS. The drum major will execute the baton salute at the first note of the music. Upon completion of the national anthem, the bandmaster will face about and salute. The bandmaster and the drum major will terminate their salutes when the commander of troops commands or directs ORDER, ARMS.

d. At the conclusion of the decoration ceremony, it is customary for the colors to return to their position on the line by the most direct route, without music, in which case the bandmaster and the drum major change posts. If music is to be played, the bandmaster remains in his position in front of the band and directs the band in a march until the colors have reached their position, after which he will change posts with the drum major.

89. Decorations and Awards When Personal Honors Are Not Required

The procedure for this type review is the same as that prescribed in paragraph 85, with the following exceptions:

a. The national anthem will not be played after the command has been presented to the reviewing officer at the beginning of the review.

b. Upon completion of the inspection and after the members of the inspecting party have returned to their original positions, the decoration ceremony proceeds as described in paragraph 88.

90. Personal Honors, Retreat, and Decorations and Awards

a. With the national anthem as part of the personal honors, the procedure for a review of this type is as follows:

(1) After the command has been presented to the reviewing officer at the beginning of the review, the commander of troops commands or directs ORDER, ARMS and PARADE, REST, and commands or signals the bandmaster to SOUND RETREAT. At the completion of Retreat, the commander of troops commands or directs PRESENT, ARMS, faces about, and executes the hand salute. This salute will be the signal for the bandmaster to conduct either the trumpet section of the band or the field music unit in the rendition of "To The Color", after which the bandmaster faces about and salutes. The drum major executes the baton salute at the first note of the music.

(2) The inspection then follows as prescribed in paragraph 84*m* and *n*.

(3) The decoration ceremony follows as prescribed in paragraph 88, except that the national anthem is not played when the persons and colors to be decorated are presented to the reviewing officer (par. 88*c*).

(4) Upon completion of the decoration ceremony, the bandmaster and the drum major change posts and the review proceeds as prescribed in paragraph 84*o*.

b. When the national anthem *is not* part of the personal honors, the procedure for a review of this type is as follows:

(1) After the command has been presented to the reviewing officer at the beginning of the review, the commander of troops commands or directs ORDER, ARMS and PARADE, REST, and commands or signals the bandmaster to SOUND RETREAT. At the completion of Retreat, the commander of troops commands or directs PRESENT, ARMS, faces about, and executes the hand salute. This salute will be the signal for the bandmaster to conduct either the trumpet section of the band or the field music unit in the rendition of "To The Color", after which the bandmaster faces about and salutes. The drum major executes the baton salute at the first note of the music.

(2) The inspection then follows as prescribed in paragraph 84*m* and *n*.

(3) The decoration ceremony follows (par. 88) and when the commander of troops presents the persons and colors to be decorated to the reviewing officer, the band will play the national anthem.

(4) Upon completion of the decoration ceremony, the bandmaster and the drum major change posts and the review proceeds as prescribed in paragraph 84*o*.

91. Mounted Reviews

a. For mounted reviews, the band and/or field music unit are formed dismounted and take their position 25 yards to the left and 5 yards to the rear of the reviewing officer. When more than one band is present, the additional band or bands form on line with, and six steps to the left of, the first band; or all bands may be massed at the discretion of the commander. Bands will alternate in playing as previously arranged before the review.

b. All troops and vehicles form and take their positions on the line of troops before adjutant's call. When the adjutant has determined that all units are on line, he will command or signal the bandmaster to SOUND ADJUTANT'S CALL, which is the signal that the review has begun. The band will not play a march after the sounding of adjutant's call.

c. The review will then proceed as prescribed for a dismounted review, except that, if the inspection is to take place after pass in review in another area and the band has been directed to play for the inspection, the band will move by the most direct route to the inspection area.

d. The rendition of music by the band for personal honors, Retreat, decorations and awards, and pass in review will follow the same procedures as outlined for dismounted reviews.

Section III. ESCORTS AND HONOR GUARDS

92. Honor Guards

Honor guards are employed to render to persons of high civilian or military rank, upon arrival and/or departure from a military command, the personal honors to which these persons are entitled. The procedure for this ceremony is as follows:

a. The guard of honor forms in line opposite the place where the personage is to present himself. The band forms on line with, and 12 steps to the right of, the guard of honor. After the drum major has checked the alinement of the band, he will change posts with the bandmaster as prescribed in paragraph 80*a*(1).

b. Upon the first approach of the personage, the honor guard commander brings the honor guard to attention. The bandmaster and the band will come to attention at this command, after which the bandmaster will face the band in preparation for rendering the prescribed musical honors.

c. When the personage has taken his position ten steps in front of and facing the honor guard commander, the commander brings the honor guard to present arms, faces about, and salutes.

d. When the commander of the honor guard salutes, this is the signal for the bandmaster to conduct the prescribed number of ruffles and flourishes, followed by the national anthem, or General's March, or appropriate music, whichever apply, after which the bandmaster faces about and salutes. The drum major executes the baton salute at the first note of the music. The bandmaster and the drum major terminate their salutes at the command of the honor guard commander.

e. If the personage does not desire to inspect the honor guard, the honor guard and the band will remain at attention until the personage departs.

f. If the personage indicates that he will inspect the honor guard, the bandmaster will face the band and begin to conduct appropriate inspection music as soon as the host and the personage leave their positions to inspect. In this connection, it is pointed out that the number to be used for the inspection should be carefully selected. Usually, an ordinary march is played, but some commanders prefer to have some other type of music played for this purpose. Unless specifically instructed to the contrary, however, it is proper to select a march which can and should be played in a musical manner, stressing dynamics wherever possible. The bandmaster should bear in mind that there is likely to be considerable discussion between the

host and the personage and the volume of the music should be controlled accordingly.

g. After having started the band playing the inspection number, the bandmaster will face about. The inspection begins at the right front of the band and the bandmaster will remain facing front until the last of the inspection party has passed the left flank of the band, after which the bandmaster will face about and resume conducting the inspection music. The bandmaster does not salute or execute eyes right when the personage passes in front of the band.

h. When the personage has completed the inspection and returned to his original position, the bandmaster will cause the band to cease playing and face about.

i. The commander of the honor guard commands PRESENT, ARMS, at which command the bandmaster and the drum major execute the appropriate salutes. Personal honors are not rendered at this time. When the personage has acknowledged the salute of the honor guard commander, the guard commander will command ORDER, ARMS and the bandmaster and drum major will terminate their salutes at this command.

j. The band and honor guard remain at attention until the personage departs, after which the bandmaster and the drum major change posts and the honor guard is marched back to its area with the band playing.

93. Escort of the Color

a. Preliminary procedures for this ceremony are the same as those outlined in paragraph 80*a*(1) through (5). This ceremony may be included in all types of parades and reviews or any other similar formation in which the national color is carried, and when there is sufficient number of troops from which to provide an escort. Certain modifications may be necessary when this ceremony is included in a formation of less than battalion size and, in this connection, care should be exercised so as to preserve the dignity and decorum characteristic of a ceremony honoring the national color.

b. After having posted the guides, the adjutant signals the drum major to move the band into a position to march the designated company (escort) to the place where the national color is to be received.

c. The band moves forward, without playing, until it has cleared the line of company (battalion) commanders, changes direction if necessary, and halts.

d. The escort forms in a column of threes (or fours), 15 steps behind the band (fig. 56 ①). At the command, FORWARD, MARCH, given by the escort commander, the escort and the band marches, without music, to the regimental (battalion) or post commander's office or quarters and is formed in line facing the entrance (fig. 56 ②).

The band will face at the command of the escort commander when he forms the escort in line. After the band has executed the facing movement, the bandmaster will take his position in front of the band and the drum major will move to the right flank of the new front rank. When the escort and the band have completed their facings, the color bearer, preceded by the senior lieutenant and followed by a sergeant of the escort, proceeds into the building to obtain the color.

e. When the color is brought out and is in a position in front of the escort, the escort commander, facing the troops, will give the command, PRESENT, ARMS; face about and salute the color. The drum major executes the baton salute.

f. The bandmaster will cause the field music (or the trumpet section of the band) to sound "To The Color", after which he will face about and salute.

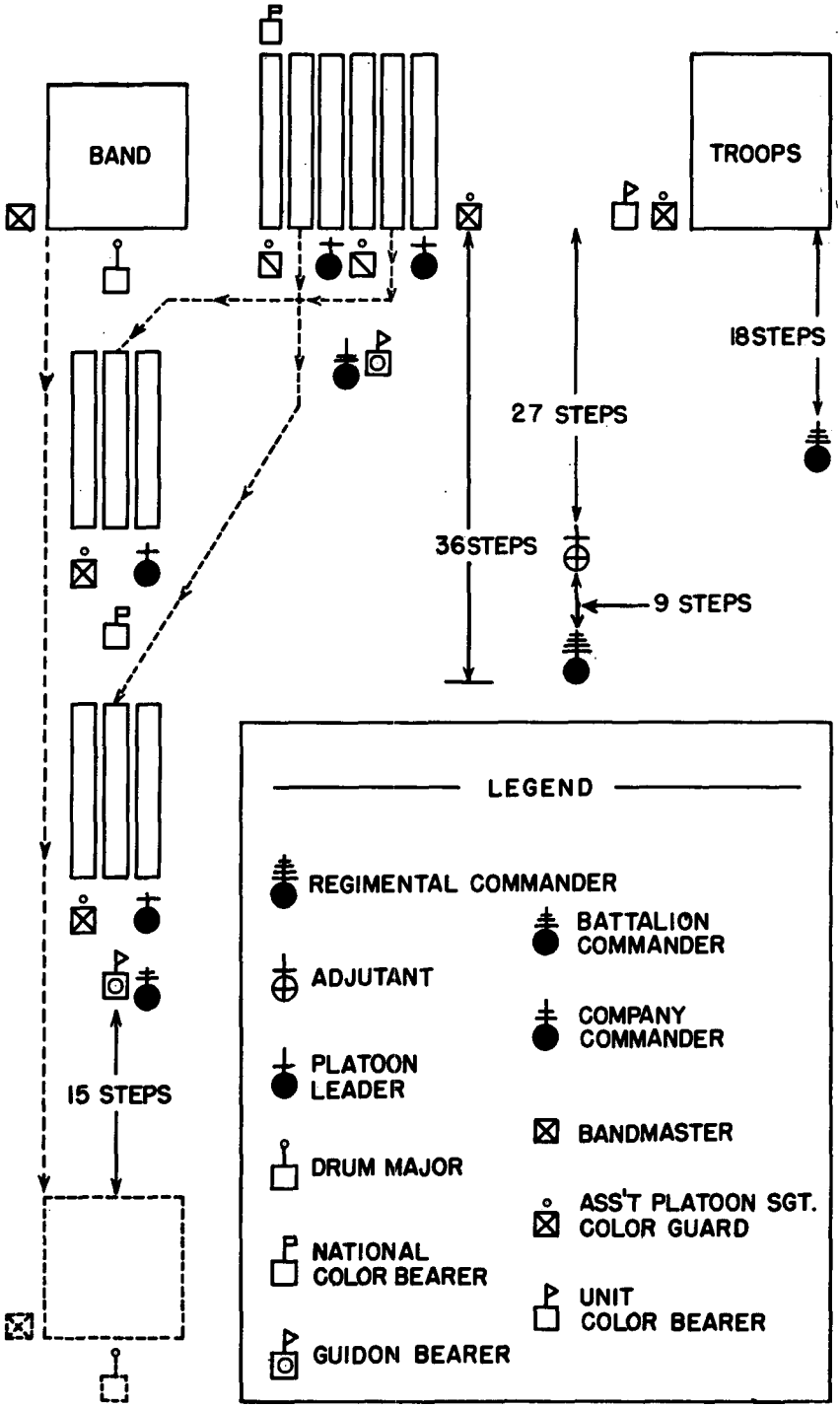
g. At the completion of "To The Color", the escort commander will terminate his salute, face about, and give the command, ORDER, ARMS.

h. The bandmaster and the drum major terminate their salutes at the command, ORDER, ARMS. The bandmaster, drum major, and the band will execute the facing movements at the command of the escort commander. When the band has been faced in the original direction, the bandmaster and the drum major will assume their respective posts for marching band formation. The drum major will now maneuver the band, by either baton signals or oral commands, so as to place it in the proper position for marching the escort back to the parade ground. When it has reached this position, the drum major will halt the band and will wait until the escort has re-formed in column, 15 steps behind the band. The drum major will execute the prepare to play baton signal and the band and escort will move off at the command, FORWARD, MARCH, given by the escort commander. The band will move off playing a march and will continue to play during the march to the parade ground.

i. The escort is then marched back to the parade ground to a point approximately 50 steps in front of the right of the regiment (battalion), executes a right turn, and moves parallel to the front of the regiment (battalion).

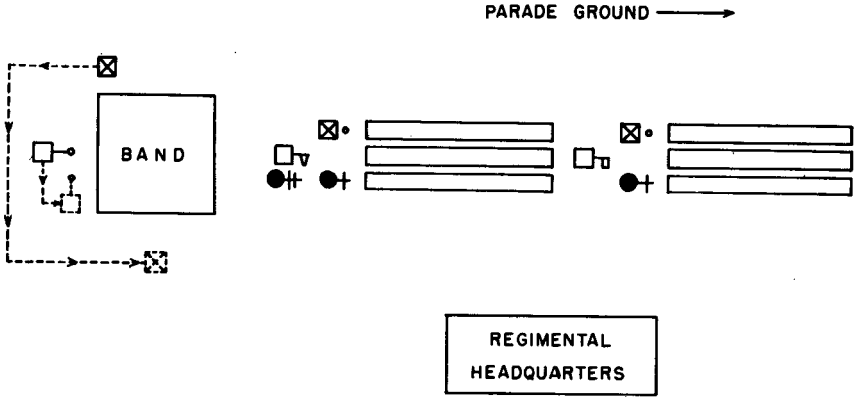
j. When the drum major has reached a point directly opposite the regimental (battalion) commander, he will execute the baton signal, cut off, and the band will cease playing. This is done so that the escort and band may hear the command, halt, when given by the escort commander.

k. When the color has reached a point opposite the regimental (battalion) commander, the escort commander will halt the escort and band and form it in line facing the regiment (battalion). The band will take the facing commands from the escort commander (fig. 56 ③).

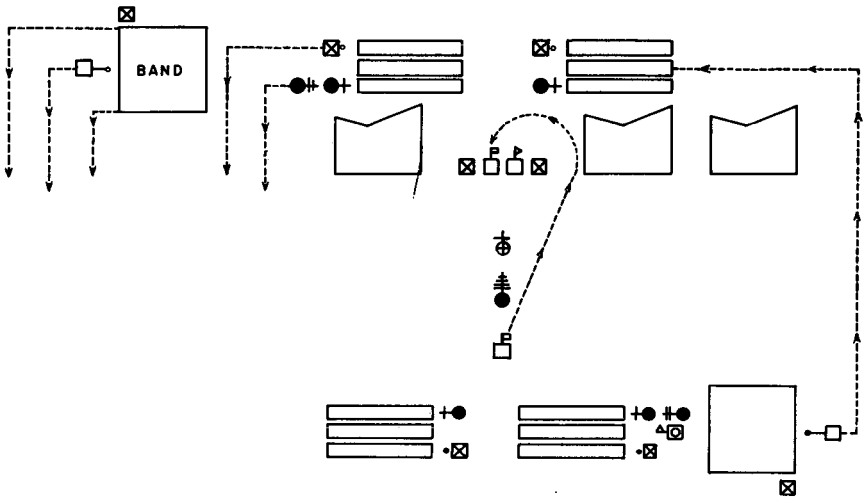


① Forming the escort of the color

Figure 56.



② Escort formation at regimental headquarters



③ Presentation of the color to the regiment

Figure 56—Continued.

l. When the facing movements have been completed, the bandmaster will take his position in front of the band and the drum major will move to the right flank of the new front rank. The bandmaster will execute prepare to play signal (figs. 31 ① and ②).

m. The regimental (battalion) commander, facing the line of troops, gives the command, PRESENT, ARMS, faces the color, and salutes. The drum major executes the baton salute.

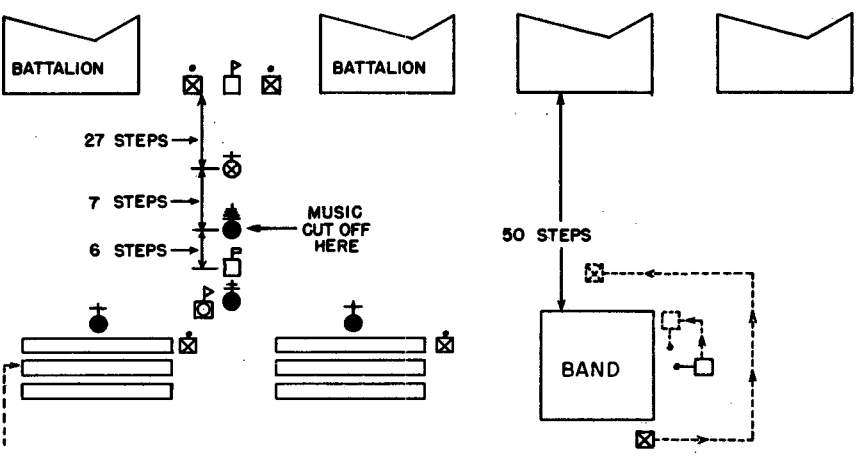
n. When the regimental (battalion) commander executes his salute, the bandmaster, already at the prepare to play, will direct the field music (or the trumpet section of the band) in the rendition of "To The Color". Upon completion of "To The Color", the bandmaster will face about and salute.

o. At the last note of "To The Color", the regimental (battalion) commander will come to the order, face the troops, and command ORDER, ARMS. The bandmaster and the drum major will terminate their salutes at this command.

p. The escort commander will now command RIGHT, FACE. The bandmaster, drum major, and the band will execute this facing at the command of the escort commander, after which the bandmaster and the drum major will assume their normal positions for marching band formation.

q. The escort commander, having ascertained that the bandmaster and the drum major have reached their respective positions and that the drum major has executed the baton signal, prepare to play, will give the command, FORWARD, MARCH.

r. The band, preceding the escort, will step off playing and march to its position in line, moving around the left flank and rear of the regiment (battalion) (fig. 56 ④). When the drum major has ascertained that the escort has cleared the left of the line, he will execute the cut off baton signal and the band will cease playing. The band will then proceed to a point opposite its place in line, execute a left turn, and move to its position on the line. The drum major should then dress and cover the band, after which the ceremony will proceed as directed.



④ Return of escort to the line

Figure 56—Continued.

Section V. FUNERALS

94. General

a. Military funerals are divided into three classes (DA Pam 21–39).

(1) With chapel service, followed by the march to the grave

(or place of local disposition) with the prescribed escort.

(2) Without chapel service, but with the funeral procession forming at the entrance to the cemetery or at a point within a reasonable marching distance from the grave.

(3) With graveside service only.

b. Whenever arms are presented at a military funeral for a person entitled to personal honors, the prescribed number of ruffles and flourishes, followed by the national anthem, General's March, or march as prescribed for the individual (AR 600–25), will be sounded, except when arms are presented at the close of the benediction at the graveside service.

c. Whenever personal honors are rendered at a military funeral, they should be played at a tempo in keeping with the solemn dignity of the ceremony (MM ¼ note=80 to ¼ note=100). Personal honors should never be played so slowly, however, that they lose the brilliance inherently characteristic in musical honors for high ranking officers and dignitaries.

d. The march selected to be played by the band for the procession from the chapel to the graveside should be well adapted melodically and harmonically for marching at a cadence of 60 to 80 steps a minute and should be characteristic of the solemnity intrinsic in a ceremony of this type.

e. The word "chapel" as used herein is interpreted to include the church, home, or other place where services are held exclusive of the service at the graveside.

f. The word "casket" as used herein is interpreted to include the receptacle containing the cremated remains of the deceased.

g. The shells of all drums will be completely covered with black crepe. Snare drums will be muffled. The cymbals should not be used during the playing of ceremonial funeral music.

h. The drum major's baton will have a large bow of black crepe tied where the ball joins the staff, and the staff will be draped or wrapped with black crepe. All movements of the drum major's baton will be executed in a precise and dignified manner without flash or flourish. The baton is never twirled during a funeral ceremony. The drum major does not mark cadence while the band is marching and playing. The baton is habitually carried under the right arm as in carry baton, with the left hand grasping the staff from the back, waist high, back of the hand to the body. The whistle is never used during a military funeral.

i. Local conditions will naturally necessitate changes in procedures outlined for the following ceremonies. So far as practicable, the instructions in the following paragraphs will govern.

95. With Chapel Service

a. Prior to the time set for the service, the escort and the band form in line opposite to and facing the chapel. The band will be formed on line with, and 12 steps from, the flank of the escort toward which the procession is to march. The drum major, having dressed and covered the band, takes his position in front of the band and then changes posts with the bandmaster.

b. When the conveyance bearing the remains approaches the chapel, the escort and the band will be brought to attention at the command of the escort commander.

c. The conveyance comes to a stop directly in front of the entrance to the chapel and the attendants make the necessary preparations to move the casket into the chapel.

d. The moment the pallbearers lift the casket from the conveyance, the escort is brought to present arms. The drum major executes the baton salute.

e. If the rendition of honors is required (par. 94*b*), they will be sounded when the escort executes present arms. Upon completion of the honors, the band plays a hymn or a sacred song. If no honors are required, the band will start playing the hymn or sacred song when the escort presents arms. The band continues to play until the casket has been carried into the chapel. Careful judgment on the part of the bandmaster is essential in stopping the band during the rendition of hymns in a ceremony of this type. The hymn should be played through to its completion. If this is not possible, the volume of the band should be gradually decreased and a stop made at the end of a phrase, preferably ending on the tonic. After the casket is carried into the chapel and the band has ceased playing, the bandmaster faces about and salutes. The escort commander commands ORDER, ARMS, at which time the bandmaster and the drum major terminate their salutes. The escort and the band are given rest or at ease by the escort commander.

f. The escort and band are brought to attention by the escort commander at the conclusion of the chapel service and, as the casket comes into view, the escort is brought to present arms. At this command, the drum major executes the baton salute and the bandmaster starts the band playing a hymn or a sacred song. If honors are prescribed, they will be rendered immediately prior to the performance of the hymn or sacred song. The band continues to play until the casket is secured on the conveyance. Upon completion of the hymn, the bandmaster will face about and salute. The bandmaster and the drum major will terminate their salutes at the command of the escort commander. At the termination of the salute, the bandmaster and the drum major will change posts.

g. The drum major will now maneuver the band so that it is facing in the direction toward which the escort is to march. The escort will be faced in the proper direction, 15 steps behind the band. The procession is then formed as follows:

(1) The band.
(2) Escort, including colors, firing party, and bugler.
(3) Honorary pallbearers, if riding in cars.
(4) Clergy.
(5) Caisson and honorary pallbearers, if walking.
(6) Active pallbearers.
(7) Caparisoned horse, if the deceased was mounted.
(8) Family.
(9) Patriotic and fraternal organizations.
(10) Friends.

h. When the procession has been formed, the escort commander gives the command, IN SLOW CADENCE, FORWARD, MARCH. The drum major executes the baton signals, prepare to play and forward march.

i. The march from the chapel to the grave is made at a cadence of from 60 to 80 steps a minute. If the distance from the chapel to the grave is extremely great, the escort, while the band is not playing, may be instructed to march in quick time until within a reasonable distance from the grave, when the escort will resume the slower step and the band will again start playing. This change of cadence should be accomplished by means of the percussion section gradually increasing or decreasing the tempo. The bandmaster will give the necessary instructions to the band and the commander of the escort so that this procedure is thoroughly understood. The escort should always start the procession by marching in slow cadence to music.

j. The procession marches over the prescribed route. The band and escort will form in line, behind and facing the foot of the grave. It is customary for the band to cease playing prior to taking its place in line at the grave, as the band usually has to walk over sidewalks and other obstacles in order to reach its proper position in line. After checking the alinement of the band, the drum major will change posts with the bandmaster.

k. The band and escort being in line, the commander of the escort will give the command, PRESENT, ARMS, when the casket is removed from the conveyance. The drum major executes the baton salute at this command.

l. When the escort has presented arms, the bandmaster will start the band playing a hymn or sacred song (*e* above). If honors are required, they will be sounded immediately prior to the playing of the hymn.

m. The band continues to play until the casket is placed over the grave, at which time the bandmaster will cause the band to cease

playing and will face about and salute. The bandmaster and the drum major will terminate their salutes at the command, ORDER, ARMS, given by the escort commander; and the bandmaster, drum major, and the band will come to the position of parade rest at the command of the escort commander.

n. At the conclusion of the service (after the benediction) and if the individual being interred is not entitled to personal honors or a gun salute, the escort commander will bring the escort and the band to attention and command ESCORT LESS FIRING PARTY, PRESENT, ARMS; FIRING PARTY, FIRE THREE VOLLEYS.

o. At the command, present arms, the bandmaster executes the hand salute and the drum major executes the baton salute. Members of the band do not salute.

p. The bugler designated to sound "Taps" takes his position at the head of the grave at the command, present arms. He does not salute. Immediately after the three volleys, he will play "Taps", after which he salutes, faces about, and resumes his normal position with the escort or the band.

q. At the conclusion of the service (after the benediction) and if the individual being interred is entitled to a gun salute, the escort commander will command ESCORT LESS FIRING PARTY, PRESENT, ARMS. The bandmaster and the drum major will execute the appropriate salutes at this command and the bugler will take his position at the head of the grave. When the escort has presented arms, the prescribed gun salute will be fired. Neither personal honors nor a hymn or sacred song will be sounded or played by the band during or after the gun salute. At the completion of the gun salute and while the secort is still at present arms, the escort commander will command FIRING PARTY, FIRE THREE VOLLEYS. Immediately after the three volleys have been fired, the bugler will play "Taps", after which he salutes, faces about, and resumes his normal position with the escort or band. In accordance with paragraph 21c, AR 600–25, the three volleys of the firing party may be substituted by three salvos of artillery, guns firing simultaneously, in which case the firing party will come to present arms at the command of the escort commander.

r. At the conclusion of "Taps", the escort commander commands ORDER, ARMS. At this command the bandmaster and the drum major terminate their salutes and change posts. The band and the escort are faced in the proper direction by the command of the escort commander and are marched away from the graveside at quick time without music. The commander of the escort will determine at what distance from the graveside the band will commence playing a march (par. 142t, FM 22–5).

s. Occasionally, it may not be possible for the escort and band to move away from the graveside immediately at the conclusion of the

ceremony, particularly when there are many people in attendance. In such cases, it is deemed appropriate for the band to play hymns or other sacred music until the graveside area is cleared, after which the band and escort are marched away as prescribed in *r* above.

96. Without Chapel Service

a. For this ceremony, the band and escort form in line opposite the entrance to the cemetery or at a point within a reasonable walking distance from the grave and as further prescribed in paragraph 95*a*.

b. As the conveyance bearing the remains approaches, the escort and the band are brought to attention. If the circumstances require that the casket be transferred from one conveyance to another, the escort commander will give the command, PRESENT, ARMS, and the band will play a hymn or sacred song as outlined in paragraph 95*d* and *e*. If the casket is not transferred, music is not required and the escort is not presented.

c. The procession is now formed as outlined in paragraph 95*g* and the ceremony proceeds as prescribed in paragraph 95*j* through *s*.

97. With Graveside Service Only

For this ceremony, the band and escort form in line at the graveside as prescribed in paragraph 95*j* and the ceremony is conducted in the manner outlined in paragraph 95*k* through *s*.

98. Military Executions

The performance of the band at military executions is prescribed in DA Pam 27-4.

Section V. FORMAL GUARD MOUNTING

99. General

The guard mounting ceremony is held for the purpose of inspection of the new guard, assigning officers and noncommissioned officers according to rank, and to issue necessary instructions or special orders.

100. Procedure

a. The band takes its place on the parade ground so that the left of its front rank is 12 steps to the right of the point where the right of the front rank of the guard is to be formed. The drum major, having dressed and covered the band, takes his position in front of the band and then changes posts with the bandmaster. From his post in front of the area where the guard is to be formed, the adjutant signals or commands SOUND ADJUTANT'S CALL.

b. The bandmaster will then proceed as outlined in paragraph 80*a*(2), except the following terms will be substituted as indicated:

(1) "the guard" for "the column of troops" and "troops."

(2) "sergeant of the guard" for "troop commanders."

c. When the guard has reached a point approximately 6 steps from its position on line, the bandmaster will cause the band to cease playing, so that the members of the guard may be able to hear the command, halt, when given by the sergeant of the guard. The bandmaster will then give the command, PARADE, REST, to the band, face about, and assume the position of parade rest.

d. When the adjutant has completed the assignment of officers and noncommissioned officers, he returns to his post, faces the guard, and commands OFFICERS AND NONCOMMISSIONED OFFICERS, POST, MARCH. At this command, the bandmaster comes to attention, faces about, and commands BAND, ATTENTION. The adjutant then commands INSPECT YOUR GUARD, SIR to the commander of the guard, at which time the bandmaster will give the prepare to play signal and, when the commander of the guard commands PREPARE FOR INSPECTION, will conduct the band in playing appropriate inspection music. When the commander of the guard has completed the inspection of the guard and has taken his position in front of the guard, the bandmaster will cause the band to cease playing and change posts with the drum major. If there are two platoons of guards, the bandmaster will wait until both officers have taken their respective positions before causing the band to cease playing and changing posts with the drum major. The band is not inspected during a formal guard mount ceremony.

e. The adjutant, from his position 36 steps in front of and facing the guard, gives the command, PARADE, REST; SOUND OFF.

f. At the command, sound off, the band executes the movements prescribed in paragraph 128*b*, FM 22–5, except that the following terms will be substituted as indicated:

(1) "the guard" for "the troops."

(2) "the officer of the guard" for "the line of troops."

g. After the second sound off, the drum major faces about and assumes the position of order baton.

h. The adjutant comes to attention and commands GUARD, ATTENTION. The bandmaster, drum major, and the band will come to attention at this command. The adjutant, after having given the command CLOSE RANKS, MARCH, will command PRESENT, ARMS. The bandmaster and the drum major will execute the appropriate salutes at this command. The adjutant faces the new officer of the day, salutes, and reports: "Sir, the guard is formed." The new officer of the day returns the salute and directs the adjutant: MARCH THE GUARD IN REVIEW, SIR.

i. When the adjutant is directed to march the guard in review, he faces about, brings the guard to order arms, and commands PASS IN REVIEW; RIGHT, FACE.

j. At the command, pass in review, the band changes direction as prescribed in paragraph 80*a*(10).

k. The band being at the halt, the drum major, facing the front, will give the baton signal, prepare to play.

l. The adjutant, having taken his position 3 steps in front of the officer of the guard who is the leader of the first platoon, gives the command, RIGHT SHOULDER, ARMS; FORWARD, MARCH.

m. On the command, march, the drum major executes the baton signal, forward march.

n. The band marches past the reviewing officer and the bandmaster and the drum major execute the appropriate salutes according to the principles of a parade or review.

o. After passing the reviewing officer, the band executes three consecutive left turns and comes to a halt directly opposite the reviewing officer and 18 steps from where the left flank of the guard passes. It continues to play until the guard is some distance past the reviewing officer, at which time the drum major faces about and gives the cut off baton signal. The band is then marched to its area without music.

p. If the field music unit is marching with the band, it will detach itself from the band when the band makes its first left turn out of column after passing the reviewing officer, continuing the march in front of the guard, following the prescribed route to the guardhouse. The field music unit will start playing when the band ceases playing in front of the reviewing officer.

q. The field music will remain at the guardhouse until the ceremonies of relieving the old guard are completed (FM 26–5).

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Commands, verbal	16, 88, 93*d*, *h*, *k*, *p*, 95*b*, *f*, *h*, *r*, 100*a*	12, 88, 92, 93, 96, 98, 99, 100, 101
Continuous performance	5*d*	4
Cornet	60	50
Countermarch:		
Baton signals	39	29
Nonreversible	15*b*	8
Reversible	15*a*	8
Crepe	94*g*, *h*	97
Cut off	34	24
Cymbals	67, 94*g*	60, 97
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Decrease front:		
Baton signal	43, 44	32, 35
Even number of files at the halt	16*a*	12
Even number of files while marching	16*c*	12
Odd number of files at the halt and marching	16*e*, 43, 44	15, 32, 35
Oral command	16	12
Distance	6	4
Division of the band	5*a*	3
Down beat	33	23
Drill call	77*a*(2)	71

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Field music	76	67
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Drum major:		
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Left face	12	8
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Interval	6	4
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Playing formation	6, 45, 46, 47, 48, 16*b*, *d*, *e*	4, 35, 37, 12, 15
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Bugle call	77*a*(3)	71
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Even number of files at the halt	16*b*	12
Even number of files while marching	16*d*	12
Odd number of files at the halt and marching	16*e*	15
Oral commands	16	12
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Cornet	60	50
Cymbals	67	60
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Euphonium	62	53
Flute	56	44
French horn	37	26
Glockenspiel	68	63
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Saxophone, baritone	58	45
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To the color	78*c*, 86*a*, 90*a*(1), 90*b*(1), 93*f*, *g*, *n*, *o*	74, 87, 89, 90, 93, 95, 96
National anthem, United States	81*a*(1), 84*f*, *j*, 85*a*, 86*a*, 87, 88*c*, 89, 90*a*, 94*b*	82, 85, 87, 88, 89, 97
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Rim cadence	52	40
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Sound off:		
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[AG 322 (4 Apr 56)]

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